

A Critical Edition of Johann Caspar Kerll's Missa a Tre Chori

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Abstract

A critical edition of Johann Caspar Kerll's *Missa a Tre Chori*. This edition is compiled from the twenty-seven partbooks held at the Kremsmünster Benediktiner-Stift Musikarchiv in Austria. The preface includes a biographical study of the composer with an introduction to his masses. To place *Missa a Tre Chori* in context the characteristics of mass composition in seventeenth-century Italy, southern Germany and Austria are highlighted. The analysis of *Missa a Tre Chori* suggests possible dates for composition and provenance. The number of singers and instruments to each part are also discussed. The commentary at the back of this edition describes the Kremsmünster source in detail and records the editorial method. Differences between the source and this edition are recorded in the critical notes.

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JOHANN CASPAR KERLL (1627 - 1693)

Johann Caspar Kerll was born to Lutheran parents on 9 April 1627, in the small town of Adorf in southwestern Saxony. Kerll's parents had been displaced from their native Bohemia due to the re-catholicisation of the area before Johann's birth.¹

Very little is known of Kerll's childhood and early musical training. Many scholars believe that he must have received musical instruction from his father,² Caspar, who worked as an assistant to the local organ builder Jacob Schadlich. Records show that they completed a new organ for St. Michaelskirche in Adorf, where Caspar was employed as the church organist.³ Caspar must have been an accomplished teacher, as Johann's talents were quickly recognised by the Austrian Archduke Leopold Wilhelm. The archduke was an enthusiastic patron of the arts and he sent Kerll to Vienna to study with the renowned Kapellmeister Giovanni Valentini. Walther states:

Kerll was called to Vienna by Archduke Leopold Wilhelm to serve as court organist and because of his extraordinary talent he was handed over to the Imperial court Kapellmeister Giovanni Valentini.⁴

The exact date of Kerll's arrival in Vienna is unknown but during the early 1640s is the most likely.⁵ It is possible that the staunchly Catholic archduke required all of his employees to be of the 'true faith'. Siebert Rampe and Andreas Rockstroh

¹ Siegbert Rampe and Andreas Rockstroh, 'Kerll, Johann Caspar' in *Die Musik in Geschichte und Gegenwart*, ed. Friedrich Blume, 26 vols (Kassel: Bärenreiter, 2003), x, 30.

² Ibid.

³ Ibid.

⁴ Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 vols, Ph.D. diss (University of Michigan, 1956), i, 3.

⁵ Siegbert Rampe and Andreas Rockstroh, op.cit., x, 30.

believe that, whilst in Vienna, Kerll converted to Catholicism.⁶ The date at which Kerll left Vienna cannot be ascertained, but he was working as an organist at the archduke's court in Brussels by 1647, a post he retained until 1656.⁷ Kerll's progress under the tutelage of Valentini in Vienna resulted in the archduke sending him to Rome, where he studied with Carissimi:

Johann Caspar Kerll...through the most kind and charitable order of His Highness, the Archduke of the House of Austria, received instruction in composition from the world-famous Carissimi, choirmaster at St. Apollinare in Rome, and, because of his acquired proficiency, merited said honour.⁸

The exact dates of Kerll's stay in Rome cannot be determined. He must have been in the city between 1648 and 1650 as he was in contact with Athanasius Kircher, a German Jesuit historian and mathematics teacher at the Collegio Romano.⁹ Kircher published research in many areas. His *Musurgia Universalis*, which was published in Rome in 1650, includes a *Toccata sive Ricercata* by Kerll.¹⁰ It is often stated that whilst in Rome Kerll studied with Frescobaldi. This is unlikely as Frescobaldi died in 1643 whilst Kerll was probably in Vienna.

On leaving Rome Kerll returned to Brussels to serve the archduke. With the dissolution of the Bruxellian household in 1656, Kerll travelled to Munich to serve at the court of the Elector Ferdinand Maria.¹¹ On 27 February 1656, Kerll is listed as a temporary music assistant at the court. However, on 12 March 1656,

⁶ Siegbert Rampe and Andreas Rockstroh, 'Kerll, Johann Caspar' in *Die Musik in Geschichte und Gegenwart*, ed. Friedrich Blume, 26 vols (Kassel: Bärenreiter, 2003), x, 30.

⁷ Ibid.

⁸ Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 vols, Ph.D. diss (University of Michigan, 1956), i, 5. Original source Johann G. Walther, 'Kerl' in *Musikalische Lexikon, oder musickalische Bibliothek* (1732).

⁹ Siegbert Rampe and Andreas Rockstroh, op.cit., x, 30.

¹⁰ Ibid.

¹¹ Siegbert Rampe and Andreas Rockstroh, op.cit., x, 31.

Kerll was appointed to the position of Vice-Kapellmeister. Later that year, following the death of Giovanni Porro, Kerll was promoted to Kapellmeister, on 22 September.¹² His annual salary of 1000 guilders was revised on 18 October 1656 to 1180 guilders.¹³ As Kapellmeister, Kerll held a position that had been occupied by generations of Italians. He was now responsible for the supply of sacred music and opera in one of the most prestigious courts in Europe. Many of Kerll's operas are unfortunately presumed lost. His opera *L'Oronte* was the first to be performed at the new Munich Opera house in January 1657.¹⁴ The librettist and bass singer Giorgio Jacopo Alcaini states of Kerll's music:

The music of Johann Caspar Kerll, Capellmeister of the Serene Prince Elector, with its excellent recitative and divine arias, will free the listener from the tedium which my imperfect poetry may have caused.¹⁵

A subsequent opera *Atalanta* was performed with such great acclaim that the elector presented Kerll with a new home.¹⁶

During Kerll's tenure as Kapellmeister the Munich Kapelle had grown from thirty-nine members in 1655 to fifty-seven members in 1673.¹⁷ Despite Kerll's reputation, friction began to develop between himself and the other musicians:

The well-grounded composer Caspar Kerll, whilst Capellmeister at Munich, once had a great quarrel with the other musicians of the Kapelle, particularly with the Italians.¹⁸

¹² Siegbert Rampe and Andreas Rockstroh, 'Kerll, Johann Caspar' in *Die Musik in Geschichte und Gegenwart*, ed. Friedrich Blume, 26 vols (Kassel: Bärenreiter, 2003), x, 31.

¹³ Ibid.

¹⁴ C. David Harris and Albert C. Giebler, 'Johann Caspar Kerll' in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14913>, accessed on April 21, 2011.

¹⁵ Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 vols, Ph.D. diss (University of Michigan, 1956), i, 12.

¹⁶ Albert C. Giebler, op.cit., i, 16.

¹⁷ Albert C. Giebler, op.cit., i, 10.

¹⁸ Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 vols, Ph.D. diss (University of Michigan, 1956), i, 22.

From Kerll's own children we learn that he voluntarily resigned his post and left Munich in 1673.¹⁹

Kerll travelled back to Vienna, where between 1674 and 1677 he was organist at St. Stephen's Cathedral.²⁰ From this point onwards Kerll's compositional and performance activities were chiefly concerned with sacred music.²¹ Despite the quarrel Kerll remained in favour with Elector Ferdinand Maria and frequently returned to Munich. One such occasion was the consecration of St. Cajetan's Church in the summer of 1675:

Members of the Kapelle, assisted by the students from the Jesuit seminary of St. Gregory, once again performed under their former Capellmeister, who composed a festival mass for choir and instruments especially for this occasion.²²

On 16 March 1677, Kerll was named organist at the Imperial court in Vienna, a position he retained until 1692.²³ The following year, Kerll returned to live in Munich, where he died on 13 February 1693. At his death Kerll was the most famous German composer of his age. His compositions were widely disseminated and his services were sought at the most prestigious courts of that time. Kerll's *Canzona in D* can be found in a circa 1700 manuscript belonging to Hereford Cathedral.²⁴ His opinion too was highly regarded: when asked how to revitalise

¹⁹ Siegbert Rampe and Andreas Rockstroh, 'Kerll, Johann Caspar' in *Die Musik in Geschichte und Gegenwart*, ed. Friedrich Blume, 26 vols (Kassel: Bärenreiter, 2003), x, 31.

²⁰ Ibid.

²¹ Albert C. Giebler, op. cit., i, 22.

²² Albert C. Giebler, op. cit., i, 24.

²³ Siegbert Rampe and Andreas Rockstroh, op. cit., x, 31.

²⁴ www.rism.org.uk/manuscripts/116585?

the music at St. Peter's church in Munich, Kerll is reported to have recommended the use of female choristers.²⁵

Kerll instructed several pupils who became celebrated musicians in their own right. The greatest tribute to Kerll is inscribed on an engraving by C.G. Amling (see Facsimile 1):

With thy mouth thou hast spoken to man, with sweet melodies to the Deity, thou art hailed as the Orpheus of thy time. Delight of the Austrian eagle and the Bavarian lion, thou has enthralled the sublime Italians and all Germany.²⁶

Kerll's talent and influence have been understated. Kerll's pupils continued his legacy and G. F. Handel and J. S. Bach believed that Kerll's work was worthy of study.²⁷ Bach arranged parts of Kerll's *Missa Superba* in his *Sanctus BWV 241*. Handel used Kerll's *Canzoni quarta* as a model for his chorus 'Egypt was glad' in the oratorio *Israel in Egypt*.²⁸

²⁵ Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 vols, Ph.D. diss (University of Michigan, 1956), i, 20.

²⁶ Albert C. Giebler, op.cit., i, 32.

²⁷ Siegbert Rampe and Andreas Rockstroh, 'Kerll, Johann Caspar' in *Die Musik in Geschichte und Gegenwart*, ed. Friedrich blume, 26 vols (Kassel: Bärenreiter, 2003), x, 41.

²⁸ Joseph Kellemen, 'J.K. Kerll Complete Free Organ Works', www.ohemclassics.de.

MASS COMPOSITION DURING THE SEVENTEENTH CENTURY

This study focuses on mass composition in Italy, Southern Germany and Austria. Its aim is to highlight the general characteristics of mass composition in the seventeenth century and suggest reasons for the variations in style. Whilst mass composition in the north of Italy is briefly discussed, a large proportion of this chapter is dedicated to mass composition in Rome, where Kerll received training in composition. Furthermore, given Kerll's employment in both Munich and Vienna, the chapter concludes with a study of the mass tradition in southern Germany and Austria, particularly Vienna.

Early seventeenth-century Rome

In sacred music the seventeenth century is a transitional period from the compositional style of the Renaissance towards the High Baroque. However, many scholars have noted the conservatism of the Roman mass, suggesting that throughout the seventeenth century Roman composers clung on to the Renaissance style to the detriment of 'new' techniques.¹ In particular, scholars cite Palestrina as the cause of this downturn in compositional evolution, suggesting that Roman composers no longer strove to reach new heights as Palestrina represented the zenith of sacred composition and his style could not be surpassed. Many scholars would have one believe that these despondent composers were content merely to imitate Palestrina:

¹ See Jerome Roche, 'Liturgical Music in Italy, 1610-1660', ed. Anthony Lewis, *New Oxford History of Music, vol.5: Opera and Church Music 1630-1750*, (London: Oxford University Press, 1975), 366.

One encounters a widely held view of Rome as a haven of liturgical music [with] composers who were unable or unwilling to venture beyond the shadow of Palestrina.²

The picture of mass composition in seventeenth-century Rome that emerges from this study is one of a multi-faceted repertory. Whilst the singers of the pope's own choir, the Cappella Pontificia, continued to perform *a cappella* polyphony in the Renaissance style of Palestrina, larger basilicas included organ accompaniment with additional instruments for feasts and major celebrations. Furthermore, in the smaller churches and sacred institutions of Rome composers experimented with small-scale mass settings.

It is impossible to escape a discussion of Palestrina when examining the seventeenth-century Roman mass repertory. Palestrina's legacy in seventeenth-century Rome is the key to understanding a number of compositional differences. Firstly the status of the Cappella Pontificia seems to have placed Palestrina on a high pedestal:

With the onset of the 17th century and its revolutionary changes in musical style, the Vatican became one of the bastions of musical conservatism. The papal choir continued to sing Renaissance music into the 17th century, and scribes continued to copy MSS in mensural notation. ***I-Rvat*** C.S.43, for example, copied in 1619, contains 38 offertories by Palestrina, a selection from the 68 published in 1593. C.S. 96, copied in 1630, contains 5 motets by Palestrina and 2 hymns by Allegri. C.S.92, copied in 1669, contains the *Missa 'Vidi speciosam'* by Victoria. An extreme case – though not the only one – is C.S.313, including Morales's *Lamentabatur Jacob*, copied in 1794.³

In this instance the continued copying and performance of works by Palestrina by the Cappella Pontificia is undoubtedly bound up with the notion of Palestrina as

² Stephen R. Miller, 'Music for the Mass in Seventeenth-century Rome: *Messe Piene*, the Palestrina tradition, and the *Stile Antico*', 2 vols, Ph.D. diss (University of Chicago, 1998), i, xiv.

³ Charles Hamm and Jerry Call 'Sources, MS, IX, 18: Renaissance Polyphony: Vatican Manuscripts' in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/sunscriber/article/grove/music/50158pg27>, accessed on 20 June, 2011.

the ‘saviour of music’ and perfect exponent of the *stylus ecclesiasticus*. This is echoed by Stefano Landi, who wrote in the preface to his own book of masses:

[I have] taken great care not to depart from the particular and long-standing practice of the basilica [St. Peter’s] which is well suited for the style of vocal music, having been preceded in this enterprise by the invincible Palestrina, once the most worthy judge of these our compositions. Whoever has deviated from [this style] has without doubt often fallen into the snare of babbling and buffoonery.⁴

The above quotation from Landi demonstrates that Palestrina was still an important figure for many seventeenth-century Roman musicians.

We may ask what defines the *stylus ecclesiasticus*. The seventeenth-century theorist Marco Scacchi categorised music according to its function. He identified three distinct styles: the church style, chamber style and theatre style.⁵ We may expect Scacchi to list the musical traits of the *stylus ecclesiasticus*. Instead, he includes just about all the forms of mass composition in seventeenth-century Rome: from four to eight voices without organ, polychoral with organ, ‘*in concertato*’ and motets in the modern style, including *stile recitativo*.⁶ This last style is immediately striking: given that almost all vocal compositions with a sacred text would fall into the category of the *stylus ecclesiasticus*, we must search out further qualifying criteria. For seventeenth-century Roman composers and musicians it seems that gravity and stately dignity are the qualities that linked their music to the *stylus ecclesiasticus*:

Even if the sense of the text suggests a certain jolliness, it is necessary to observe that the harmony not be deprived of churchly gravity, modesty,

⁴ Stephen R. Miller, ‘Music for the Mass in Seventeenth-century Rome: *Messe Piene*, the Palestrina tradition, and the *Stile Antico*’, 2 vols, Ph.D. diss (University of Chicago, 1998), i, 3.

⁵ Stephen R. Miller, op.cit., i, 17.

⁶ Ibid.

and splendor; if these are lacking, the listeners will be distracted by everything other than devotion.⁷

If we return to the quotation from Landi, we see that he qualified the suitability of these masses by means of institution. Thus he suggests that the practice at St Peter's in the seventeenth century was not necessarily the same as that of the many other sacred institutions throughout the city.⁸ To fully understand mass composition in seventeenth century Rome one must look both to the major institutions such as the Cappella Pontificia and St Peter's, which have been studied by many scholars, and beyond. It is a fallacy to suggest that the performing practices of all seventeenth-century Roman institutions were the same as those of the Cappella Pontificia.

For instance, Palestrina and his style of composition were certainly not heard at every sacred institution in Rome. Stephen Miller points out that Pietro Della Valle, writing in the mid-seventeenth century, must have attended Roman institutions that were possibly smaller, where Palestrina and the style he represented were no longer the norm.⁹

I too admire that famous mass of Palestrina [M. Papae Marcelli]...Such things are held in esteem now, not for their usefulness but to conserve and hold secure in a museum of beautiful antique curiosities.¹⁰

For Della Valle Palestrina's music was no longer serviceable. However, it is possible that the institutions that he attended no longer had access to the number

⁷ Stephen R. Miller, 'Music for the mass in seventeenth-century Rome: *Messe Piene*, the Palestrina tradition, and the *Stile Antico*', 2 vols, Ph.D. diss (University of Chicago, 1998), i, 19. Taken from Johann J. Fux, 'Gradus as Parnassum', *Monuments of Music and Music Literature in Facsimile*, Ser. 2, 24 (New York, 1966), 242-243.

⁸ Stephen R. Miller, op.cit., i, 19.

⁹ Stephen R. Miller, op.cit., i, 7. Taken from Pietro Della Valle, 'Della musica dell' età nostra che non è punto inferiore, anzi è migliore di quella dell' età passata', *Le Origini del melodramma: testimonianze dei contemporanei*, Solerti ed., (Turin: Fratelli Bocca, 1903), 173.

¹⁰ Stephen R. Miller, op.cit., i, 7.

of proficient singers required to perform a mass by Palestrina.¹¹ Miller also believes that, as the seventeenth century progressed, composers became increasingly aware of their audience, leading to the designation of music as as *musica commune* or *musica artificiosa*.¹² The first was intended for the majority of smaller institutions of the city and focused on moving emotions and aiding the understanding of the text;¹³ it is usually scored, therefore, for reduced vocal forces with little imitative polyphony. The second was for the more discerning musical audience or, as Miller suggests, ‘connoisseurs of counterpoint’ and is especially associated with the Cappella Pontificia.¹⁴

Whilst the Cappella Pontificia clung to the Renaissance style of a cappella performance for settings of the mass including those by Palestrina, outside the pope’s own chapel composers honoured Palestrina in a very different way, selecting his works as the basis of parody masses or arranging them for a different performing forces:¹⁵

Many seventeenth century performance parts reflect contemporary performance practice with an added organ part. In extreme cases we get complete instrumental performances. In other cases Palestrina’s works have been arranged to allow for antiphonal performance which achieved immense popularity in seventeenth century Rome.¹⁶

¹¹ Stephen R. Miller, ‘Music for the mass in seventeenth-century Rome: Messe Piene, the Palestrina tradition, and the *Stile Antico*’, 2 vols, Ph.D. diss (University of Chicago, 1998), Taken from Pietro Della Valle, ‘Della musica dell’ età nostra che non è punto inferiore, anzi è migliore di quella dell’ età passata’, *Le Origini del melodramma: testimonianze dei contemporanei*, Solerti ed., (Turin: Fratelli Bocca, 1903), 173.

¹² Stephen R. Miller, op.cit., i,32. These terms appear in a letter written by Palestrina to the Duke Gonzaga. Transcribed by Alberto Cametti, *Palestrina*, rpt. ed. (Rome: Torre d’Orfeo, 1994), 154-155.

¹³ Stephen R. Miller, op.cit., i,32.

¹⁴ Ibid.

¹⁵ Stephen R. Miller, op.cit., i,10.

¹⁶ Ibid.

Rather than being solely associated with an ‘old-fashioned’ style, as many musicologists argue,¹⁷ Palestrina and his works were part of the repertory throughout seventeenth-century Rome. Soriano and Anerio provided two arrangements of Palestrina’s *Missae Papae Marcelli*; the first by Soriano is a polychoral reworking of the original for eight voices split into two choirs.¹⁸ Whilst Anerio’s is scored for four voices with a basso accompaniment.¹⁹

Having established that Palestrina was an important figurehead of the church style to early seventeenth-century composers, who used his works and compositional processes as the basis of their own compositions without being mere slaves to his style, we must now examine the works of mid-seventeenth century composers. Again, whilst Palestrina remained a prominent figure, many Roman *maestri* did not merely imitate his style:

With the merest glance over masses by the foremost mid-seventeenth century Roman Maestri, we quickly grasp that these works are not Palestrina or Renaissance style imitations. Their rhythmic drive, melodic liberties and textural possibilities all mitigate against a *stile antico* interpretation...although those of papal-choir singer Allegri are superficially in a Renaissance style, close analysis shows that they largely abandon Palestrina’s most basic feature, the balance between homophony and imitative polyphony.²⁰

Stephen Miller ventured deeper into the works of these composers and uncovered some strikingly un-Palestrinian traits, showing that they were not merely slavish imitators.²¹

¹⁷ See Jerome Roche, ‘Liturgical Music in Italy, 1610-1660’, ed. Anthony Lewis, *New Oxford History of Music*, vol.5: *Opera and Church Music 1630-1750*, (London: Oxford University Press, 1975), 366.

¹⁸ Noel O’Regan. "Soriano, Francesco." *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26258>, accessed on 14 April 2012.

¹⁹ Giovanni Anerio and Francesco Soriano, ‘Two settings of Palestrina’s *Missa Papae Marcelli*’, ed. Hermann J. Busch, *Recent Researches in Music of the Baroque Era* (A-R Editions, 1973), vix, 13.

²⁰ Stephen R. Miller, ‘Music for the Mass in Seventeenth-century Rome: *Messe Piene*, the Palestrina tradition, and the *Stile Antico*’, 5 vols, Ph.D. diss (University of Chicago, 1998), i, 9.

²¹ Stephen R. Miller, *op.cit.*, i, 86-143.

The first scholar to observe and list the several characteristics that were essential to Palestrina's style was Knud Jeppesen.²² This study now focuses on each of Jeppesen's components in turn and suggests how composers adhered to, or deviated from, these Palestrinian ideals:

In the foregoing survey of several early-seventeenth-century Roman mass composers' oeuvres, their debt to Palestrina was much in evidence, in their parody masses on his motets and madrigals, in Anerio and Soriano's arrangements of the *M. papae Marcelli*....Moreover, their melodic style, has the potential of full compatibility with Palestrina's style.²³

Jeppesen states that Palestrina's melodies follow a gentle curve. Any large leaps are immediately balanced by skips or stepwise movement in the opposite direction.²⁴

At first glance many works by early-seventeenth-century Roman composers contain the smooth melodic lines of Palestrina. Miller cites Soriano's *Missa Quando laeta superabam*, Anerio's *Missa Brevis* and Crivelli's *Missa Cantate Domino*, as but a few examples of early seventeenth-century Roman masses that reproduce Palestrinian melodic lines.²⁵

Several other characteristics serve to emphasise that even these early-seventeenth-century Roman composers deviated from imitating Palestrina's style. Miller highlights that Soriano's treatment of dissonance does not always hold to Palestrinian ideals.²⁶ In the masses of Palestrina the dissonance is never the

²² Stephen R. Miller, 'Music for the mass in seventeenth-century Rome: *Messe Piene*, the Palestrina tradition, and the *Stile Antico*', 2 vols, Ph.D. diss (University of Chicago, 1998), i, 86.

²³ Stephen R. Miller, op.cit., i 100. The main Jeppesen studies in translation are as follows: Knud Jeppesen, *The Style of Palestrina and the Dissonance*, trans. Margaret Hamerik, Rpt. ed.(New York: Dover, 1970) and Knud Jeppesen, *Counterpoint*, trans Glen Haydon with into by Alfred Mann (New York: Dover, 1992).

²⁴ Stephen R. Miller, op.cit., i, 87. Knud Jeppesen, *The Style of Palestrina and the Dissonance*, 55-56.

²⁵ Stephen R. Miller, op.cit., i, 87-90. Knud Jeppesen, *The Style of Palestrina and the Dissonance*, 49. See Giovanni Anerio, 'Missa brevis' in Nyal Zeno Williams, 'The masses of Giovanni Francesco Anerio: a historical and analytical study with a supplementary critical edition', Ph.D. diss (University of North Carolina, 1978). Philip Kniseley, 'The Masses of Francesco Soriano: a Style-critical Study with Musical Supplement', Ph. D. diss (University of North Carolina, 1964) i, 33-39. Orland Johnson, 'The Masses of Arcangelo Crivelli', Ph.D. diss (University of Texas, 1965) ii, 274.

²⁶ Stephen R. Miller, op.cit., i, 109.

primary objective, it emerges from voice leading. Soriano appears more interested in exploiting dissonance, which thus seems to be leading the voices.²⁷ Not only this, but Soriano prolongs dissonance: in his *Missa Secundi toni* Soriano adds a minor seventh to a major chord and holds it for a full semibreve, a feature unthinkable to Palestrina.²⁸ Miller also highlights the preponderance of diminished fourths in masses by Palestrina's successors; this is uncharacteristic of Palestrina's melodic practice, as he avoided diminished and augmented intervals:

Rejected by Palestrina, the diminished fourth represents a definite expansion of melodic possibilities for the later Roman mass composers.²⁹

In the early-seventeenth century several Roman composers approach to melodic sequence differed to Palestrina's:

we confront the issue of the melodic sequence. Generally avoided by Palestrina, the melodic sequence is not of course a newly invented technique....,but it does constitute one of the preferred means for melodic development in the early seventeenth-century.³⁰

Concerning rhythm, Palestrina's successors were quick to adopt faster note values. Where Palestrina opened a movement with long note values, his successors freely use minims, dotted minims and crochets.³¹

When examining the masses of Palestrina's immediate successors we also find greater freedom of metre. Many masses comply with the Palestrinian model opening with duple meter and switching to triple for many sections.³²

²⁷ Stephen R. Miller, 'Music for the mass in seventeenth-century Rome: *Messe Piene*, the Palestrina tradition, and the *Stile Antico*', 2 vols, Ph.D. diss (University of Chicago, 1998), i, 109.

²⁸ See Francesco Soriano, 'Missa Secundi toni' Kyrie bars 9-10 in Stephen R. Miller, op.cit., i, 10.

²⁹ Stephen R. Miller, op.cit., i, 127.

³⁰ Ibid.

³¹ Stephen R. Miller, op.cit., i, 132.

³² Stephen R. Miller, op.cit., i, 137.

One final difference between Palestrina and his successors has implications for this edition. As with Kerll's *Missa a Tre Chori*, very few seventeenth-century Roman masses contain a setting of the Benedictus. Throughout seventeenth century Rome, polyphonic settings of the Benedictus had been replaced by motets or even solo organ works.³³

Having established that early seventeenth-century Roman composers took Palestrina's works and techniques as a point of departure for their own mass tradition, we must now look to composers of the mid-seventeenth century to establish whether this tradition continues to develop, or whether Rome becomes the 'backward' centre suggested by many scholars.³⁴ It may be noted that this study has not yet dealt with the elephant in the room, the *stile antico* and its often negative historicising definition. This is because the term is ill-suited to much of the repertory of the seventeenth-century Roman mass tradition. As we have seen, for some institutions including the Cappella Pontificia, the *a cappella* polyphonic mass compositions that are frequently said to be in the *stile antico* are not antique at all. These seventeenth-century compositions by such composers as Allegri are simply continuing a long unbroken tradition of mass composition. For the Cappella Pontificia and its musicians the so-called antique tradition is very much current and continues to be the chosen method of performance for mass composition throughout the seventeenth-century.

As suggested by Miller, the term *stile antico* truly refers to mass composition in Rome only at the end of the seventeenth-century and the beginning of the eighteenth century, when composers such as Alessandro Scarlatti invent a 'new'

³³ Stephen R. Miller, 'Music for the mass in seventeenth-century Rome: *Messe Piene*, the Palestrina tradition, and the *Stile Antico*', 2 vols, Ph.D. diss (University of Chicago, 1998), ii, 412.

³⁴ See Jerome Roche, 'Liturgical Music in Italy, 1610-1660', ed. Anthony Lewis, *New Oxford History of Music*, vol. 5: *Opera and Church Music 1630-1750* (London: Oxford University Press, 1975), 366.

tradition.³⁵ These composers move dramatically away from the mid-century tradition and concentrate all their efforts on recreating Renaissance choral polyphony. At last we arrive at the traditional entrenched definition of the *stile antico* as historically retrospective.³⁶ Masses by composers such as Pitoni, who studied Palestrina's works intensely show a deliberate attempt to compose in an antique style. Pasquini, a contemporary of Pitoni, writes:

Whoever would claim to be a master of music, as well as an organist, and does not taste the nectar nor drink the milk of these divine compositions of Palestrina, without doubt, will always remain a simpleton.³⁷

Therefore, for some late seventeenth-century Roman composers, studying the works of Palestrina was a way of achieving both compositional and technical perfection and that all-important aesthetic quality, *gravitas*.³⁸

Mid-seventeenth-century Rome

Even in the mid-seventeenth century, when many north Italian composers were dedicating their time and efforts to genres outside the mass – Monteverdi and Rovetta, for instance, published only three masses each – Roman composers such as Gregorio Allegri, Francesco Foggia, Bonifatio Gratiani and Orazio Benevoli continued to dedicate themselves to mass composition.³⁹ Whereas early seventeenth-century masses had been part of an undifferentiated Roman repertory,

³⁵ Stephen R. Miller, 'Music for the Mass in Seventeenth-century Rome: *Messe Piene*, the Palestrina tradition, and the *Stile Antico*', 2 vols, Ph.D. diss (University of Chicago, 1998), i, xix. Taken from Baini, *Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi da Palestrina*, 2 vols, (Rome: Società Tipografica, 1828), 1, 71.

³⁶ Stephen R. Miller, op.cit., i, xix.

³⁷ Stephen R. Miller, 'op.cit., iii, 539.

³⁸ Ibid.

³⁹ Stephen R. Miller, op.cit., i, 144.

capable of being performed across the city, by the middle of the century this was not the case:⁴⁰

The halcyon days of a stylistically and institutionally undifferentiated repertory were, however fast drawing to a close. The most important line of demarcation was of course drawn between the Cappella Pontificia and the other choirs of the city...By 1630 the days of a shared style and repertory throughout the choirs in the capital of Catholicism were, for all practical purposes, over.⁴¹

The following study of mid-seventeenth-century Roman masses is therefore divided into two sections. The first outlines the masses and performing practices of the Cappella Pontificia, the second those of the churches and musicians belonging to the Congregazione dei Musici.

The Cappella Pontificia and the masses of Gregorio Allegri

During the period under discussion the traditional admission requirements for the Cappella Pontificia changed.⁴² Many of the cardinals and ruling papal families began to favour virtuosic castrati rather than the well rounded musicians capable of passing the cappella's entrance exam the *concorso*.⁴³ The *concorso* tested an individual's performing capabilities and competence in composition. The succession of skilled composers and musicians associated with the Cappella Pontificia throughout the sixteenth century was due to the high standards required to complete the *concorso*. The change that occurred in the seventeenth century led to a skills shortage: there are fewer than two dozen masses by Cappella Pontificia composers born between 1580-1630, and fourteen of these are by the composers

⁴⁰ Stephen R. Miller, 'Music for the Mass in seventeenth-century Rome: *Messe Piene*, the Palestrina tradition, and the *Stile Antico*', 2 vols, Ph.D. diss (University of Chicago, 1998), i, 149.

⁴¹ Ibid.

⁴² Stephen R. Miller, op.cit., i, 51.

⁴³ Ibid.

Gregorio Allegri and Pietro Tamburini.⁴⁴ Furthermore, almost all the masses by the composers of Cappella Pontificia are preserved in large choirbooks rather than partbooks, as they are elsewhere in the city. This illustrates the conservative attitude of the Cappella Pontificia.⁴⁵

Allegri's music and Rome are frequently associated with the negative definition of the *stylus ecclesiasticus* given above. Careful analysis by Stephen Miller has shown that whilst similarities between Allegri and Palestrina can be found, there are just as many differences. The following discussion of Allegri's masses and the Cappella Pontificia suggests how and why Allegri deviated from strict Palestrinian style. Allegri was not merely an imitator: he set out to forge a new path whilst composing music for the unique ideals of the papal chapel.

Masses and motets written for the Cappella Pontificia in the mid-seventeenth-century are irretrievably linked with the *stylus ecclesiasticus*, which is in-turn linked with Palestrina:

With its slow declamatory pace, unaccompanied voices, somber harmonies, hypnotic alternation of textures, Allegri's *Miserere* seems the very soul of the conventional understanding of the *stylus ecclesiasticus*.⁴⁶

By this period the Cappella Pontificia's performance practice was a point of pride for its members, who continued the full-voiced unaccompanied polyphonic tradition.⁴⁷ Indeed, throughout Rome in the seventeenth century the full-voiced choral tradition continued to be the preferred mode for mass composition.⁴⁸ Far

⁴⁴ Stephen R. Miller, *Music for the Mass in Seventeenth-century Rome: Messe Piene, the Palestrina tradition, and the Stile Antico*, 2 vols, Ph.D. diss (University of Chicago, 1998), i, 152.

⁴⁵ Stephen R. Miller, *op.cit.*, i, 154.

⁴⁶ Stephen R. Miller, *op.cit.*, ii, 211.

⁴⁷ Stephen R. Miller, *op.cit.*, i, 11.

⁴⁸ Stephen R. Miller, *op.cit.*, iii, 484.

from marking this repertory as archaic, as suggested by Dixon, this scoring is simply the continuation of a cherished living tradition.⁴⁹

We shall now consider the characteristics of Allegri's masses that uphold Palestrinian ideals and show how he deviates from strict adherence from his model to create a distinct Allegrian sound. Firstly, we should note that just as Anerio and Soriano selected masses and motets by Palestrina as models for their own composition, so too does Allegri in his *Missa Vidi turbam magnam*.⁵⁰ The masses on *Vidi turbam magnam* by Palestrina and Allegri are both scored for six voices.⁵¹ Stephen Miller suggests that this scoring is outside the norm of mass compositions in mid-seventeenth-century Rome, except those composed for the Cappella Pontificia.⁵² Therefore the six-voiced texture can be seen as a characteristic of mass composition for the papal chapel.⁵³ However, Allegri does not merely imitate Palestrina: whilst Palestrina preferred two altos or two tenors in his disposition of voices, Allegri writes for two sopranos and two altos.⁵⁴ This is evidence that Allegri was aware of his audience and its increasing penchant for a high tessitura in light of its preference for castrati.⁵⁵

The masses also have other musical characteristics in common. Allegri adheres to Palestrinian principles in his preference for laying out the bass line at the beginning of the compositional process.⁵⁶ Stephen Miller suggests that several

⁴⁹Stephen R. Miller, 'Music for the mass in seventeenth-century Rome: Messe Piene, the Palestrina tradition, and the *Stile Antico*', 2 vols, Ph.D. diss (University of Chicago, 1998), iii, 484.

⁵⁰ Stephen R. Miller, op.cit., ii, 254.

⁵¹ Ibid.

⁵² Stephen R. Miller, op.cit., ii, 259.

⁵³ Ibid.

⁵⁴ Stephen R. Miller, op.cit., ii, 254.

⁵⁵ Stephen R. Miller, op.cit. ii, 262.

⁵⁶ Stephen R. Miller, op.cit., ii, 271.

Roman *maestri* of the period began by setting down their bass line before completing the upper voices and finally turning to the interior voices.⁵⁷ There are several reasons as to why Allegri chose to continue composing in this manner, but it is likely that Palestrina's legacy was of high importance. Although we have seen Allegri adapting to the increasing dominance of the castrati amongst the singers of the Cappella Pontificia, his choice to favour the lowest voice as the most important part of the compositional process suggests that he believed that the papal chapel should not stray too far away from tradition. Allegri may have been wary of the new fashions pervading the sanctity of the Cappella Pontificia's tradition. Finally it is suggested that this pre-occupation with the bass line removes any harmonic implications and allows Allegri to focus on his 'musical' rather than common audience.⁵⁸

Allegri constructs his tonal language in a way that resists these hierarchies. He seems determined that his music should be as seamless, as limpid and serene as possible...⁵⁹

In allowing harmonies to arise through voice-leading Allegri is following in the Palestrinian tradition. Furthermore, the long opening notes in the initial motive of many of Allegri's masses is of Palestrinian origin. This characteristic is not prevalent in masses associated with the Congregazione dei Musici, which display greater rhythmic freedom.

The key difference between Palestrina and Allegri, and even between Allegri and such composers as Foggia, arises from their word-setting.⁶⁰ If Allegri truly is an

⁵⁷ Stephen R. Miller, 'Music for the Mass in Seventeenth-century Rome: *Messe Piene*, the Palestrina tradition, and the *Stile Antico*', 2 vols, Ph.D. diss (University of Chicago, 1998), ii, 272.

⁵⁸ Stephen R. Miller, op.cit., ii, 322.

⁵⁹Ibid.

⁶⁰ Stephen R. Miller, op.cit., ii, 272.

imitator of Palestrina, his approach to text-setting is remarkable.⁶¹ Palestrina's *Missa Papae Marcelli* had been hailed as the saviour of church music, showing church leaders that choral polyphony could continue without obscuring the text. We might have expected Allegri to continue in the same vein, but this is not the case:

Palestrina "reads" the mass text in a way that can be followed by a listener- without a prayerbook in hand- and the transparency of the declamation virtually demands that the listener attend to the text. Allegri's approach differs utterly, as the sinewy lines create a continuous, coherent sound that leaves the text in the background.⁶²

In the most important aspect of mass composition in the seventeenth century, that of textural clarity, Allegri is different to Palestrina and the composers of the Congregazione dei Musici. Once again Allegri's compositional choices are a response to his audience:

In an age as rhetorically aware as the early Baroque, and in the musical milieu Rome- so aware of traditional theological struggles over text intelligibility, Allegri could hardly have arrived at his subtle approach to text setting by accident. His choice to favour counterpoint, textural continuity, and an elusive sense of theme must have been deliberate- and was probably his deliberate response to a perception of the papal-choir ideal.⁶³

We must now consider the masses associated with the Congregazione dei Musici.

Mass composition and the Congregazione dei Musici.

In seventeenth-century Rome the Congregazione dei Musici included many of the important musicians at work outside the papal chapel. In essence the organisation

⁶¹ Stephen R. Miller, 'Music for the Mass in Seventeenth-century Rome: *Messe Piene*, the Palestrina tradition, and the *Stile Antico*', 2 vols, Ph.D. diss (University of Chicago, 1998), ii, 272.

⁶² Stephen R. Miller, op.cit., ii, 294.

⁶³ Ibid.

controlled the performance of music in secular and sacred institutions with the exception of the Cappella Pontificia, whose musicians were forbidden to join.

Stephen Miller notes that there are many more mid-seventeenth-century masses by Congregazione *maestri* than by members of the Cappella Pontificia and that, furthermore, these masses are more widely disseminated throughout the city and beyond.⁶⁴ It seems that, unlike the Cappella Pontificia, Congregazione *maestri* did not have to work at a particular institution in order for their works to be performed there.⁶⁵ For instance, Benevoli and Foggia were never employed by the basilica of S. Maria in Trastevere, yet their music can be found in its archive.⁶⁶

Congregazione *maestri* were required to supply music to a widely disparate group of institutions, ranging from the choir of one of Rome's largest basilicas, the Cappella Giulia, which maintained a large *cappella* throughout the year, to the smaller choirs of national churches such as S. Luigi dei Franceschi and those belonging to such institutions as the German College, S. Apollinare and the Gesù.⁶⁷ Miller emphasises two Congregazione composers, Francesco Foggia and Bonifatio Gratiani, who stand out from the rest because their works were more frequently published.⁶⁸ Both composers wrote a plenitude of five-voice masses that could have been performed by almost all of the sacred institutions of the city.

The masses of the Congregazione composers seem to exhibit a number of shared characteristics:

⁶⁴ Stephen R. Miller, 'Music for the Mass in Seventeenth-century Rome: *Messe Piene*, the Palestrina tradition, and the *Stile Antico*', 2 vols, Ph.D. diss (University of Chicago, 1998), i, 157.

⁶⁵ Stephen R. Miller, op.cit., i, 157.

⁶⁶ Stephen R. Miller, op.cit., i, 163.

⁶⁷ Stephen R. Miller, op.cit., i, 188.

⁶⁸ Ibid.

there apparently was a sense among the Congregazione maestri of what constituted an appropriate style for mass...Such Roman masses may be concerted in the seventeenth century, but they are in any case for full choir, almost always for four or more voices with few monodic passages.⁶⁹

Apart from the designation of some Congregazione masses as ‘concerted’, the characteristic of full voices with little monody is a feature of almost all mid-seventeenth-century Roman masses, including those of the Cappella Pontificia. Whilst these masses are still representative of the *stylus ecclesiasticus*, Miller believes that the objectives of the Congregazione maestri are different from those of Allegri.⁷⁰ Congregazione composers are writing for the people of Rome – theirs is a music that has to appeal to all – unlike the elitism promoted by the Cappella Pontificia.⁷¹ How did Congregazione composers construct a ‘mass for the people’?

The most striking difference between compositions by members of the Cappella Pontificia and those of the Congregazione is that whilst the former are unaccompanied, the latter nearly always contain a ‘basso per l’organo’ part.⁷² This gives the Congregazione composers more freedom as the vocal parts no longer have to include every note in a chord.⁷³ Miller observes that both Gratiani and Foggia frequently omit the third.⁷⁴ This freedom allows the Congregazione composers to focus on the expression of the text rather than slavishly adhering to

⁶⁹ Stephen R. Miller, ‘Music for the Mass in Seventeenth-century Rome: *Messe Piene*, the Palestrina tradition, and the *Stile Antico*’, 2 vols, Ph.D. diss (University of Chicago, 1998), i, 188.

⁷⁰ Stephen R. Miller, op.cit., ii, 208.

⁷¹ Ibid.

⁷² Stephen R. Miller, op.cit., ii, 332.

⁷³ Stephen R. Miller, op.cit., ii, 333.

⁷⁴ Ibid.

the rules of voice-leading.⁷⁵ The masses of the Congregazione composers were not written to remain in the background, providing a backdrop to the celebration of the liturgy by the priests; instead theirs was a *musica commune* that celebrated the liturgy. Miller highlights a passage of text expression from Foggia's mass that is important to this study of Kerll's *Missa a Tre Chori*. Referring to the Agnus Dei from *Missa Jubilate Deo*, he writes:

This movement provides a stunning conclusion to the mass..., the "miserere nobis" passage that Foggia marks out with the tempo designation "Adagio". Such tempo terminology had...already been in use for many decades in various repertories, but their appearance in a Roman mass has little precedent.⁷⁶

This indication does not merely suggest a slow tempo: it marks out this section as being of special importance. Congregazione composers readily switch between duple and triple metre and gradually adopt tempo indications to highlight sections in this way.⁷⁷ With this freedom they sacrifice the unity experienced in the masses of Palestrina but take tentative steps in the mid-seventeenth century towards a more sectionalised rhetorical approach in which the expression of the text is of paramount importance.⁷⁸ It is this aesthetic that Kerll brings to his setting of the 'miserere' in the *Missa a Tre Chori*, where he also places an Adagio indication.

Amongst Congregazione composers of the mid-seventeenth century one witnesses a reduction in the importance of the Agnus Dei.⁷⁹ Palestrina seems to have singled out this section of the text to show his contrapuntal prowess, often

⁷⁵ Stephen R. Miller, 'Music for the Mass in Seventeenth-century Rome: *Messe Piene*, the Palestrina tradition, and the *Stile Antico*', 2 vols, Ph.D. diss (University of Chicago, 1998), ii, 334.

⁷⁶ Stephen R. Miller, op.cit., ii, 406.

⁷⁷ Stephen R. Miller, op.cit., ii, 406.

⁷⁸ Ibid.

⁷⁹ Ibid.

writing complex canons.⁸⁰ Allegri appears to follow Palestrina's lead, but for mid-seventeenth-century Congregazione composers this focus has shifted to the Kyrie:⁸¹

These composers' interest in the first movement of the mass seems to parallel the Baroque interest in facades: that which an audience encounters first should be most impressive and awe-inspiring.⁸²

It is clear that there are profound differences between the repertory of the Cappella Pontificia and that of the Congregazione choirs in the mid-seventeenth century. The Congregazione repertory was much more diverse. In the large basilicas polychoral masses were regularly performed. In other institutions small-scale works were preferred:

It is unlikely to have been mere happenstance that the two mid-century composers of sacred music most active in small-scale composition- Carissimi and Gratiani- were both employed as the new Tridentine, Jesuit institutions.⁸³

Monody and small scale mass composition is often cited as the preferred choice amongst northern Italian composers of the seventeenth century. However, composers such as Carissimi and Benevoli bring both to the Roman mass of the same period. Miller identifies small-scale textures in the masses of Foggia and Gratiani in which a true basso continuo supports two or three voices:⁸⁴

As examples of the seventeenth-century Roman mass, these sections from Foggia's and Gratiani's masses demand attention....with regard to either Allegri's oeuvre or the masses of the earlier seventeenth-century Roman composers- we would not have expected to encounter such textural flexibility, but the availability and exploitation of organ

⁸⁰ Stephen R. Miller, 'Music for the Mass in Seventeenth-century Rome: *Messe Piene*, the Palestrina tradition, and the *Stile Antico*', 2 vols, Ph.D. diss (University of Chicago, 1998), ii 398.

⁸¹ Ibid.

⁸² Ibid.

⁸³ Stephen R. Miller, op.cit., ii, 478.

⁸⁴ Stephen R. Miller, op.cit., ii 342.

accompaniment creates new possibilities for these mid-century composers.⁸⁵

Several Congregazione composers continue the Palestrinian style of beginning a melody with slow note values, only for them to quicken towards the end of the theme.⁸⁶ This rhythmic acceleration is certainly a characteristic of mid-seventeenth century Congregazione masses.⁸⁷ Coincidentally these themes nearly always comprise fewer than three motives.⁸⁸

The use of instruments and concerted techniques are characteristic of many Congregazione masses. One may think that musicians and, in particular, instrumentalists would have left seventeenth-century Rome, as it offered only sporadic employment. However, the festal calendar and large scale celebrations on saints' days meant that for the musicians of the Congregazione dei Musici this was not the case:

The basilicas and the well-funded "national" churches were the linchpin in this system, providing singers with adequate pay so that they were minimally dependent on other jobs for their livelihood and providing maestri with salaries sufficient to engender considerable prestige.⁸⁹

Stephen Miller's comparison of the masses of Foggia and Gratiani with the works of the northern Italian composer Giovanni Antonio Grossi is valuable in highlighting several Roman characteristics.⁹⁰ Firstly masses such as his *Messa concertata à 5 voci con 2 violini* include obbligato instruments which

⁸⁵ Stephen R. Miller, 'Music for the Mass in Seventeenth-century Rome: *Messe Piene*, the Palestrina tradition, and the *Stile Antico*', 2 vols, Ph.D. diss (University of Chicago, 1998), ii, 342.

⁸⁶ Stephen R. Miller, op.cit., ii 372.

⁸⁷ Ibid.

⁸⁸ Ibid.

⁸⁹ Stephen R. Miller, op.cit., i, 175.

⁹⁰ Stephen R. Miller, op.cit., ii 376.

occasionally function as a ritornello. This mass has extended monodic sections.⁹¹ Of course, the inclusion of obbligato instruments can be found in Roman masses. Wind instruments were used at the Cappella Giulia as early as 1599.⁹² However they are infrequently employed in settings for four or five voices and almost never provide ritornelli. Again, extended monodic sections are occasionally found in the Gloria and Credo sections of large polychoral masses by composers such as Benevoli, but are infrequent in smaller mass settings.

A more significant characteristic of the Congregazione and Cappella Pontificia masses that sets them apart from Grossi's composition is their use of the opening motive throughout all the sections of the mass to unify the composition.⁹³ In comparison to a typical northern Italian mass it would appear that the Roman composers of the mid-seventeenth century had a conventional approach to melodic construction that dates back to the principles of Palestrina's style as outlined by Jeppesen.

As the major basilicas of Rome continued to be strong, so large polychoral concerted mass performance thrived. Benevoli's masses, whether for huge polychoral forces or not, seem to sum up to possibilities available to Congregazione composers. In his masses Benevoli writes for instrumental forces and voices supported by a true independent basso continuo accompaniment, rather than the basso seguente of earlier seventeenth-century masses. The contrast between sections of reduced scoring, often for solo voices, and those for full

⁹¹ Stephen R. Miller, 'Music for the Mass in Seventeenth-century Rome: *Messe Piene*, the Palestrina tradition, and the *Stile Antico*', 2 vols, Ph.D. diss (University of Chicago, 1998), ii, 378. See 'Masses by Cazzati, Grossi and Legrenzi' in Anne Schnoebelen ed. *Seventeenth-century Italian Sacred Music* (New York: Garland, 1997), vii, 85-183.

⁹² Anthony F. Carver, 'Cori Spezzati: An anthology of Sacred Polychoral Rome', 2 vols (Cambridge University Press, 1988), ii, 123.

⁹³ Stephen R. Miller, 'op.cit.', ii, 378.

ripieno chorus with instruments are the framework of his compositions. With his use of a basso continuo, Benevoli increasingly moves away from modal practices towards major and minor tonalities.

Polychoral mass composition in Rome

Polychorality is found in Roman masses by Palestrina and his contemporaries, and composers continued to exploit this medium throughout the seventeenth century. Dixon states:

Archival records show how the multiple-choir medium became widely used in this period...it was above all the 1620s which saw a marked increase in the performance of this type of music.⁹⁴

In contrast to polychoral compositions in the North of Italy, Roman composers favoured writing for choirs of equal voices. Northern Italian composers often chose to exploit the textural differences created by setting groups of contrasting tessitura:

Allegri's antiphony is fundamentally Roman, representing something quite different from Venetian polychorality in which contrasting ensembles answer back and forth in a scintillating contrast of timbres. Allegri's alternation preserves the basic homogeneity of the identically constituted choirs. The intention is not to call attention to some brilliant *coro favorito* but rather to create an aura that pervades the sacred space.⁹⁵

Whilst the major basilicas of the Rome were capable of performing polychoral works as a matter of course, the smaller churches and institutions frequently augmented their cappella for the celebration of saint's days:

In seventeenth-century Rome, major feasts, such as patron saints' days of the different churches were celebrated with great solemnity. In particular

⁹⁴ Graham Dixon, 'The Origins of the Roman 'Colossal Baroque' *Proceedings of the Royal Musical Association*, 106 (1979 - 1980), 121.

⁹⁵ Stephen R. Miller, 'Music for the Mass in Seventeenth-century Rome: *Messe Piene*, the Palestrina tradition, and the *Stile Antico*', 2 vols, Ph.D. diss (University of Chicago, 1998), ii, 301.

vast sums were spent on the provision of special church decorations, festal banquets and ceremonial liturgical music.⁹⁶

Florian Grampp documents a polychoral performance at the church of San Luigi dei Francesi as an example of this genre in Rome.⁹⁷ In the mid-seventeenth century the saints' day celebration had on average fifty performers, and this number continued to rise.⁹⁸ By the dawn of the eighteenth-century it was not unusual for this church to employ eighty musicians for its celebration.⁹⁹ Typically the singers and instrumentalists were divided into four choirs. However, documentary evidence exists suggesting that six choirs were also used on occasion.¹⁰⁰ The extraordinary case, documented by Grampp, on the patronal feast of 1665 is a performance by eight choirs.¹⁰¹ The repertory on this occasion is unknown: San Luigi dei Francesi performed works for four choirs, and it is possible that the eight choirs arise by adding ripieno choirs.¹⁰²

On these great occasions Roman composers would have included instruments. The polychoral mass with concertato instruments provided Roman composers with a whole new range of possibilities. Nearly all the basilicas and smaller national churches in seventeenth-century Rome had an organ at their disposal. Gradually composers began to exploit possibilities arising from the addition of instruments such as violins, cornetts and trombones.

⁹⁶ Florian B. Grampp, 'On a Roman polychoral performance in August 1665' in *Early Music*, vol. 36 (2008), 415.

⁹⁷ Ibid.

⁹⁸ Ibid.

⁹⁹ Ibid.

¹⁰⁰ Ibid.

¹⁰¹ Ibid.

¹⁰² Ibid.

Significant to this thesis are the reports of polychoral performances at the Gesù, which was connected to the Jesuit Collegio Germanico. We know that Kerll studied with Carissimi, the *maestro di cappella* at the college, and that he was probably familiar, therefore, with polychoral mass performance at the Gesù and its association with *Roma triumphans*. In his large concerted masses, including the *Missa a Tre Chori*, Kerll aims to recreate this triumphal spirit in connection with the success of the Catholic Habsburgs in the Thirty Years War.

Mass composition in the North of Italy

Outside Rome, throughout the north of Italy changes in society led to the cultivation of the *stile moderno* mass. During the sixteenth century a city's musical reputation had been built upon its sacred institutions: the Church was in many instances the sole patron of composers and musicians. In the seventeenth century the courts of Europe became increasingly powerful and important patrons of the arts:

From the point of view of patronage, the transition from Renaissance to the Baroque was that from an era in which church appointments held the greatest prestige to one in which composers of the church music tended to hold court positions.¹⁰³

Traditional church composers found themselves, therefore, in an environment where they could experiment with new secular genres, such as operatic monody and instrumental idioms. Inevitably these secular techniques began to appear in settings of the mass, especially in cities such as Venice and Bologna:

The rapid assimilation of instruments into settings of the mass may have been a result of the numerous institutions that held positions for permanently salaried musicians in Venice and Bologna.¹⁰⁴

¹⁰³ Jerome Roche, 'North Italian Church Music in the age of Monteverdi' (Clarendon Press, 1984) 7.

¹⁰⁴ Anne Schnoebelen, 'Bologna 1580-1700', in *The Early Baroque Era: From the late 16th century to the 1660s*, ed. Curtis A. Price (Englewood Cliffs: Prentice Hall, 1993), 114.

Masses such as those by Rigatti, which were published at Venice in the middle of the century, are typical of the Venetian style. Giovanni Antonio Rigatti was a renowned monodist, whose few-voice masses included virtuosic solo writing that was heavily influenced by opera. The popularity of mass settings for small vocal forces with predominantly solo, duo and trio movements indicates the rising popularity of opera within Venice.¹⁰⁵ In keeping with the Venetian tradition Rigatti shortens both the Sanctus and Agnus Dei. These movements were shortened or completely removed in Bolognese festive masses, and replaced by extra-liturgical music and motets. In the masses of mid-seventeenth century Venice one sees the beginning of the Venetian preference for extended settings of the Gloria. These masses are the forerunners of the great sectionalised Gloria settings by composers of eighteenth century Venice.¹⁰⁶

Austria and Southern Germany

The foregoing account of mass composition in Italy, and particularly in Rome, is a useful introduction to Southern Germany and Austria. The courts in this region were staunchly Catholic in the seventeenth century, and the cultural orientation of both the courts and the sacred institutions was directed predominantly towards Italy. German musicians studied in Italy, and many Italians held key musical positions in the courts of the Imperial lands:

¹⁰⁵ Anne Schnobelen, 'Seventeenth-century Italian Sacred Music', 20 vols, (New York: Garland, 1995), ix, 17.

¹⁰⁶ Anne Schnobelen, 'Bologna 1580-1700', in *The Early Baroque Era: From the late 16th century to the 1660s*, ed. Curtis A. Price (Englewood Cliffs: Prentice Hall, 1993), 114.

At the emperor's court in Vienna, Giovanni Valentini (1639-1649), Antonio Bertali (1649-1669), Felice Sances (1669-1679) and Antonio Draghi (1682-1700) succeeded each other as Capellmeister to cover the last three fourths of the century, except for one year (1679-1680) when Johann Schmeltzer held the position.¹⁰⁷

Many German composers including Kerll, were sent by their patrons to study with the reknowned *maestri* of the Jesuit Collegio Germanico in Rome, Giacomo Carissimi. The college trained many priests and composers, who returned to Germany and Austria with the task of transmitting the characteristic warrior-like religious zeal of the Jesuits through music. The Jesuits believed that God could be encountered in art and praised through music.¹⁰⁸ This belief, alongside the triumph of the Habsburg Empire over Protestantism in the Thirty Years War, is perhaps the reason behind the popularity of colossal polychoral masses at the Habsburg court in Vienna.

The court in Vienna was eager to profess itself as one of the key cultural centres in Europe. To do this, Imperial composers wrote colossal masses in the *stile moderno* style:

With the Thirty Years War Ferdinand II was asked to reduce his expenses at court. It was suggested that the emperor must make do with forty musicians rather than the current seventy-three. However, the court continued to expand right up to Ferdinand's death.¹⁰⁹

Ferdinand II's chapel may have been capable of performing polychoral works for up to seven choirs without the need of outside musicians.¹¹⁰ Such a large Kapelle

¹⁰⁷ Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 Vols. Ph.D. diss (University of Michigan, 1956), i, 55.

¹⁰⁸ Thomas Culley, *Jesuits and music : A study of the musicians connected with the German College in Rome during the 17th century and of their activities in Northern Europe* (Rome, Jesuit Historical Institute; St. Louis, St. Louis University, 1970), 12.

¹⁰⁹ Steven Saunders, *Cross, Sword and Lyre: Sacred Music at the Imperial Court of Ferdinand II of Habsburg* (Oxford: Clarendon Press, 1995), 63.

¹¹⁰ Ibid.

functioned as a beacon to profess the overwhelming might and wealth of the Holy Roman Empire to both its enemies and its admirers:

The music chapel's ability to impress foreign aristocracy was particularly important. When Ferdinand travelled away from Vienna most of his musicians were amongst his retinue. Music sought to project the court's grandeur.¹¹¹

To achieve this effect not only were the number of voices increased but also the number and use of instruments.

Guido Adler studied more than 100 Viennese masses to establish their common characteristics. He found that instruments play a more important role and are no longer used solely to add support to the vocal lines in *ripeno* sections. Instead the instruments concertise with the vocal forces, even in sections for solo voice.¹¹² In *tutti* sections the instruments are still called upon to support the vocal line, with violins or cornetti assigned *obbligato* lines.¹¹³ The Viennese tradition differs from the Venetian in that it favours the continued use of cornetti and clarini and not the more modern oboe and flute.¹¹⁴ The above mentioned characteristics are found in all of Kerll's masses except the *a cappella* Requiem. A quick look at the *Missa a Tre Chori* supports Adler's claims. The instruments of Viennese masses frequently play together as an independent group, providing brief *sinfonie*. The *Missa a Tre Chori* contains several brief *sinfonie* of around thirteen bars. However, it does not contain the extended *sinfonie* found in several of Kerll's masses such as the *Missa in fletu solatium*. Composers of Viennese masses gradually began to write with an eye towards equality between vocal and instrumental forces.

¹¹¹ Steven Saunders, *Cross, Sword and Lyre: Sacred Music at the Imperial Court of Ferdinand II of Habsburg* (Oxford: Clarendon Press, 1995), 64.

¹¹² Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 vols. (University of Michigan, 1956), i, 62.

¹¹³ *Ibid.*

¹¹⁴ *Ibid.*

Analysing the vocal writing, Adler states that polyphony alternates with homophony.¹¹⁵ The use of chromaticism is avoided except to emphasise emotive words such as ‘crucifixus’ and ‘miserere nobis’.¹¹⁶ In the *Missa a Tre Chori* Kerll tends to avoid chromaticism. Finally, all five sections of the mass were composed in the same key,¹¹⁷ as with the *Missa a Tre Chori* this key tended to be C Major. The Viennese masses published in collections such as *Denkmäler der Tonkunst in Österreich*¹¹⁸ support Adler’s observations.

The importance of the Habsburg court as a cultural centre affected the composition of sacred music throughout Catholic Germany and Austria.

¹¹⁵ Albert C. Giebler, ‘The Masses of Johann Caspar Kerll’, 2 vols. (University of Michigan, 1956), i, 63.

¹¹⁶ Ibid.

¹¹⁷ Ibid.

¹¹⁸ Biber, Schmelzer, Kerll, ‘Messen von Heinrich Biber, Heinrich Schmelzer, Johann Caspar Kerll’, in *Denkmäler der Tonkunst in Österreich*, BD. 49 (Wien: Breitkopf, 1916).
Antonio Draghi, ‘Kirchenwerke: zwei Messen’, in *Denkmäler der Tonkunst in Österreich*, BD.46 (Wien: Breitkopf, 1916).

THE MASSES OF JOHANN CASPAR KERLL

Johann Caspar Kerll ought to be revered as one of the most important composers of Latin sacred music in the second half of the seventeenth century. Complete settings of the ordinary of the mass dominate Kerll's sacred compositions. These masses stand at the pinnacle of the Southern German and Austrian concertato mass tradition.

Unfortunately the exact number of masses composed by Kerll is unknown. Kerll catalogued his keyboard works in the appendix of his *Modulatio Organica super Magnificat* (1668),¹ but no such record for his sacred compositions exists.

Scholars have identified eighteen masses by Kerll that have survived in manuscripts and printed collections. Of the eighteen, three are merely Kyrie and Gloria fragments² which may once have been parts of complete settings of the mass.

A.C. Giebler studied the inventories of many sacred institutions throughout Europe to create a list of Kerll's lost masses.³ By adding his findings to contemporary accounts, such as "a mass composed for the dedication of a new church in 1675"⁴ we end up with the possibility that Kerll may have composed as many as thirty settings of the mass. Up to twelve of Kerll's masses are now missing, presumed lost.

¹ Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 Vols. Ph.D. diss (University of Michigan, 1956), i, 65.

²C. David Harris and Albert C. Giebler, 'Johann Caspar Kerll' in *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14913>, accessed on April 21, 2011.

³ Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 Vols. Ph.D. diss (University of Michigan, 1956), i, 79.

⁴ This mass is first described by Ursprung in Otto Ursprung, *Die katholische Kirchenmusik*, Akademische Verlagsgesellschaft Athension, 1931, 165.

The Lost Masses

The first reference to a mass composed by Kerll is that which was performed at the coronation of the Emperor Leopold I at Frankfurt in 1658:

When subsequently a mass of his was performed, the emperor could not help being astonished over Kerll's great gifts, that he was not only an excellent organist but also a skilled composer.⁵

This mass composed at the beginning of Kerll's career is not one of the eighteen masses that are preserved. Although held in high regard this mass is now lost.

Another contemporary account tells of a mass composed by Kerll for the consecration of St. Cajetan's Church in Munich in 1675.⁶ There is a slight possibility that this mass could be the *Missa a Tre Chori*. Speculation linking the *Missa a Tre Chori* to Munich and St. Cajetan's Church is listed in the next chapter.

However, it is likely that Kerll's consecration mass is now lost.

An inventory of music belonging to the Cathedral at Regensburg compiled in 1674 lists a *Missa Virga Nate Pur* and a *Missa La Dormi Pur*,⁷ both of which are now lost. Hofstötter and Rainer believe that the *Missa Virga Nate Pur* could be the mass upon which Kerll's *Missa Renovationis* was based.⁸

An inventory of all the works performed whilst Johann Philipp Krieger was Kapellmeister at the court of Johann Adolf I in Weissenfels (1680-1725) lists several masses by Kerll.⁹ The first of these, *Missa à 10* for five voices and five instruments, was performed in 1684. This description does not match any of the

⁵ Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 Vols. Ph.D. diss (University of Michigan, 1956), i, 14-15.

⁶ Albert C. Giebler, op.cit., i, 24.

⁷ Albert C. Giebler, op.cit., i, 80-81.

⁸ Johann K. Kerll, 'Missa Renovationis' in *Wiener Edition alter Musik*, ed. R. Hofstötter, and I. Rainer (Vienna: Doblinger, 2006), xxiv, p. xx.

⁹ Albert C. Giebler, op.cit., i, 79.

eighteen preserved masses. Neither does the *Missa Imperiale à 10* for eight voices and two violins performed under Krieger in 1688. Giebler suggests that the scoring of the *Missa Imperiale* represents Kerll's earlier style and may be another reference to the lost mass performed at the coronation of Leopold I.¹⁰ The final lost mass performed at Weissenfels was a *Missa à 6* performed in 1709.

Johann Schelle, Cantor of the Thomaskirche in Leipzig (1677-1701), once held a copy of a *Missa ex D mol* by Kerll in his personal library.¹¹ If this mass were by Kerll, it is far from typical and does not match any of the preserved masses, all of which are in major keys.

Breitkopf's catalogue of 1770 lists one complete mass and two fragments said to be composed by Kerll that are now lost:¹²

- Kyrie a quatre voix et orgue.
- Kyrie a quatre voix, deux violes, deux violes, deux hautbois, deux bassons et orgue.
- Messe a cinq voix et orgue.

Finally, Adolf Sandberger recorded a Sanctus by Kerll preserved in the Paris Conservatoire.¹³ This Sanctus, along with the mass to which it belonged, is now missing, presumed lost.

The Preserved Masses

All Kerll's preserved masses except the five-voice a cappella Requiem of 1669 are in the concertato style. This Requiem is the earliest of Kerll's masses to survive, it is composed in the *stile antico*, and uses chant and the much older technique of a

¹⁰ Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 Vols. Ph.D. diss (University of Michigan, 1956), i, 80.

¹¹ Albert C. Giebler, op.cit., i, 81.

¹² Albert C. Giebler, op.cit., i, 82.

¹³ Albert C. Giebler, op.cit., i, 82.

cantus firmus. The Requiem is preserved in choir-book format in the Bayerische Staatsbibliothek, Munich (Mus. Pr, 67).¹⁴

Perhaps the most important publication of Kerll's lifetime was his collection of six masses and one Requiem entitled *Missae a Sex a IV, V, VI vocibus, cum instrumenti concertantibus et Vocibus in Ripieno, Adjuncta una pro Defunctis cum seq. Dies Irae*. This collection was funded by Kerll and published by Jaecklin in Munich in 1689.¹⁵ The collection contains the following masses:

- Missa non sine quare
- Missa Patientiae et Spei
- Missa SS Innocentium
- Missa Corona Virginum
- Missa in Fletu Solatium
- Missa Renovationis
- Missa Pro Defunctis

Examples of this printed collection survive in varying degrees of completeness in locations throughout Europe,¹⁶ thus showing the extent to which Kerll's works were disseminated. The complete set of nineteen partbooks survives in print in the Museo Internazionale e biblioteca della musica di Bologna.¹⁷

In the preface of his *Missae Sex à IV, V, VI* Kerll explains the titles of the masses. The first mass, the *Missa non sine quare*, means 'mass not without reason'. Kerll informs the reader that the five parts of this mass are based on one of the organ versets from his *Modulatio Organica super Magnificat*.¹⁸ The partbooks of *Missa*

¹⁴ Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 Vols. Ph.D. diss (University of Michigan, 1956), i, 78.

¹⁵ Albert C. Giebler, op.cit., i, 66.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Johann K. Kerll, 'Missa Non Sine Quare' in *Wiener Edition alter Musik*, ed. R. Hofstötter and I. Rainer (Vienna: Doblinger, 2004), xxi, p. xxi.

non sine quare are as follows: CATB Primus, CATB Ripienus and two obbligato parts for violins.¹⁹ Manuscript partbooks of this mass are held at the Kremsmünster Benediktiner-Stift Musikarchiv (Ser. c, Fasc. 14, Nr. 703),²⁰ but this archive does not have ripieno partbooks for Alto, Tenor and Bass. The partbook listed as Canto ripieno is untexted,²¹ and may have been performed by an instrument such as the cornett.

Missa Patientiae et Spei, translated as ‘patience and hope’, is scored for CATB concertato and ripieno choirs with two violins, three violas, violone and basso continuo.²² This mass may have been composed after Kerll had left Munich in 1673 when he had travelled with his family to Vienna without the guarantee of employment, although he would have hoped to gain a post at the Imperial court.²³

The *Missa SS Innocentium* would have been performed at the feast of the Holy Innocents on 28 December. This mass is unusual in that it was composed for a concertato choir of four canti and one alto with the same voices for the ripieno chorus.²⁴ This mass may have been performed by a female chorus and is one of only a few seventeenth-century masses to be composed for upper voices.²⁵

Missa Corona Virginum was composed for CCATB concertato and ripieno choirs with two violas. In the preface Kerll states that the first viola, which has a

¹⁹ Ibid., p.xxiii.

²⁰ ‘Missa Non Sine Quare’ op.cit., xxi, p. xxii.

²¹ Ibid.

²² Johann K. Kerll, ‘Missa Patientiae et Spei’ in *Wiener Edition alter Musik*, ed. R. Hofstötter and I. Rainer (Vienna: Doblinger, 2005), xxii, p. xxi.

²³ Ibid., p. xix.

²⁴ Johann K. Kerll, ‘Missa SS Innocentum’ in *Wiener Edition alter Musik*, ed. R.Hofstötter and I. Rainer (Vienna: Doblinger, 2004), xxiii, p. xx.

²⁵ Ibid.

high tessitura, may be substituted by a violin, but only if it is played moderately.²⁶

The Benedictus of this mass is a three-part canon that shows Kerll's mastery of counterpoint in its use of inversion and augmentation.²⁷ This movement was so admired and envied by his contemporaries that it is preserved as an independent movement in several libraries, including the Bayerische Staatsbibliothek in Munich.²⁸

Kerll's *Missa in Fletu Solatium* is the only mass that was definitely composed for performance in Vienna. Kerll states that he composed this mass to offer solace during the siege of Vienna by Turkish forces in between 14 July and 12 September 1683:

In fletu solatium (solace and grief) has its name from the memorable siege of Vienna. For I was within the walls of the unfortunate city with my entire family...and have found some solace in connecting the melodies of this Mass at a time when one could hear the sighs of those stricken by grief...it is possible that the music sighs deeply at times".²⁹

Kerll scored this mass for CATTB concertato and ripieno voices with two violins, three violas, violone and continuo.³⁰ This work reflects the oppression Kerll must have felt whilst besieged in Vienna. The concluding Amen of the Gloria and Credo are extremely chromatic, and at the beginning of these sections Kerll instructs the basso continuo player to avoid consonances.³¹

²⁶ Johann K. Kerll, 'Missa Corona Virginum' in *Wiener Edition alter Musik*, ed. R.Hofstötter and I. Rainer (Vienna: Doblinger, 2006), xxiv, p. xxi.

²⁷ Ibid.

²⁸ Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 Vols. Ph.D. diss (University of Michigan, 1956), i, 70.

²⁹ Johann K. Kerll, 'Missa in fletu solatium obsidionis Viennensis' in *Wiener Edition alter Musik*, ed. R.Hofstötter and I. Rainer (Vienna: Doblinger, 2005), xxv, p. xvii.

³⁰ Johann K. Kerll, 'Missa in fletu solatium obsidionis Viennensis', op.cit., xxv, p.xiii.

³¹ Johann K. Kerll, 'Missa in fletu solatium obsidionis Viennensis' in *Wiener Edition alter Musik*, ed. R.Hofstötter and I. Rainer (Vienna: Doblinger, 2005), xxv, p. xiii.

In his preface Kerll states that *Missa Renovationis* was composed out of the need to revise a previous mass which must now be lost,³² Höffstötter and Rainer believe that this lost mass upon which *Renovationis* is based was composed with a Valentini madrigal at its heart.³³ They also speculate that it must have been an a-cappella mass setting in a strict contrapuntal style. Höffstötter and Rainer conclude that the *Missa Virga Nate Pur* of the Regensburg inventory is the mass that Kerll reworked for his *Missa Renovationis*.³⁴ However, this remains speculation and cannot be proven.

The final mass of this collection, the *Missa Pro Defunctis*, was composed as a personal prayer. Kerll left instruction in the preface that the Requiem should be performed for the consolation of his soul at his death.³⁵ Kerll composed this mass for CATTB concertato and ripieno voices with two violins, three violas, violone and basso continuo.

The Kremsmünster Benediktiner-Stift Musikarchiv contains complete partbooks of four more of Kerll's masses:

- Missa a Tre Chori
- Missa Superba
- Missa Cuius Toni
- Missa Nigra

The *Missa a Tre Chori* is discussed in detail below.

Kerll's *Missa Superba* appears in the Regensburg inventory of 1674 alongside the two lost masses previously mentioned. Giebler concludes that this mass must

³² Johann K. Kerll, 'Missa Renovationis' in *Wiener Edition alter Musik*, ed. R. Hofstötter and I. Rainer (Vienna: Doblinger, 2006), xxiv, p. xx.

³³ Ibid.

³⁴ Ibid.

³⁵ Johann K. Kerll, 'Missa Pro Defunctis' in *Wiener Edition alter Musik*, ed. R. Hofstötter and I. Rainer (Vienna: Doblinger, 2005), xxvii, p. xix.

have been composed whilst Kerll was Kapellmeister in Munich (1656-1673).³⁶ The fourteen partbooks held at Kremsmünster consist of CCAATTBB with two violins, two trombones, violone and organ. Although the partbooks do not indicate two choirs, Giebler's edition interprets the voices as such due to the use of imitation. Hofstötter and Rainer believe that such an interpretation distorts Kerll's intention. Their edition in the *Wiener Edition alter Musik* collection is scored for eight solo concertato voices without a ripieno choir.³⁷ They believe that the relatively few solo markings mean that they are not an indication of the number of voices performing each part but merely an indication to the performer that not all eight voices participate in the section concerned.³⁸ Having studied both the Giebler and the Wiener Edition, I have to agree with the latter interpretation. The *Missa Superba* was composed for performance by solo voices without a ripieno chorus and interpreting it as such accounts for the lack of ripieno partbooks in the Kremsmünster set.

The title of the Kremsmünster partbooks of *Missa Cuius Toni* contains the inscription 'sub P.T.B 1687'.³⁹ Giebler believes that this inscription indicates that the mass was performed in 1687 under Pater Theodorich Beer.⁴⁰ However, this date is before Beer's time as regenschori at the abbey and may instead be a date of

³⁶ Johann K. Kerll, 'Missa Superba' in *Recent Researches in the Music of the Baroque Era*, ed. A. C. Giebler (New Haven: A-R Editions, 1967), p. ix

³⁷ . Johann K. Kerll, 'Missa Superba' in *Wiener Edition alter Musik*, ed. R.Hofstötter and I. Rainer (Vienna: Doblinger, 2000), xii.

³⁸ Johann K. Kerll, 'Missa Superba' in *Wiener Edition alter Musik*, ed. R.Hofstötter and I. Rainer (Vienna: Doblinger, 2000), xii, p.ii.

³⁹ Johann K. Kerll., 'Missa Cuius Toni' in *Wiener Edition alter Musik*, ed. R.Hofstötter and I. Rainer (Vienna: Doblinger, 2002), xx, p. xi.

⁴⁰ Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 Vols. Ph.D. diss (University of Michigan, 1956), i, 72-73.

composition.⁴¹ The sixteen Kremsmünster partbooks include CATB concerto and ripieno parts with two violins, viola, three trombones, violone and organ.

The title of Kerll's *Missa Nigra* comes from the purposely black notation of the Kremsmünster partbooks. This mass may have been composed after Kerll had fled to Prague to escape the plague in Vienna.⁴² The black notation may reflect Kerll's grief at the death of his wife. The *Missa Nigra* juxtaposes this archaic notation with some of Kerll's most daring compositional ideas.⁴³ As with J. S. Bach, Kerll may have used this outdated mode of notation to disguise some of his most daring compositional ideas to date.⁴⁴

Both the *Missa Quasimodo genita* and the *Missa Quid vobis videtur* can be found in the Kroměříž Hudební Archiv in the Czech Republic. *The New Grove Dictionary of Music and Musicians* states that the last mass dates from 1670⁴⁵ and thus may have been composed whilst Kerll was in Munich. The *Missa Quid vobis videtur* only exists in the Kroměříž archive. Owing to the difficulties of accessing the materials of this archive, no modern edition of this mass has been made.

The *Missa Quasimodo genita à 6* is interesting due to the variety of ensemble configurations indicated on its title sheet. This page states that the following parts are included: 4 Voc Concer, 2 Violiny, 1 Organo, 4 Voces secundi Chori, 4 Violae ad libitum, 3 Tromboni in Capella and 1 Violone.⁴⁶ The actual parts do not

⁴¹ Johann K. Kerll., 'Missa Cuius Toni' in *Wiener Edition alter Musik*, ed. R.Hofstötter and I. Rainer (Vienna: Doblinger, 2002), xx, p.xi.

⁴² Johann K. Kerll., 'Missa Nigra' in *Wiener Edition alter Musik*, ed. R.Hofstötter and I. Rainer (Vienna: Doblinger, 2002), xiv, p. ii.

⁴³ Johann K. Kerll., 'Missa Nigra' in *Wiener Edition alter Musik*, ed. R.Hofstötter and I. Rainer (Vienna: Doblinger, 2002), xiv, p.iii

⁴⁴ Ibid.

⁴⁵C. David Harris and Albert C. Giebler, 'Johann Caspar Kerll' in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14913>, accessed on April 21, 2011.

⁴⁶ Johann K. Kerll., 'Missa Quasimodo genita' in *Wiener Edition alter Musik*, ed. R.Hofstötter and I. Rainer (Vienna: Doblinger, 2009), xxxi, p.ii.

correspond with this list. Instead one finds CATB Concertato voices with two violins, violone and organo. In addition there are three trombone parts which are headed 'secundi chori'. The two surviving viola parts are headed 'prima cappella' and 'quarta cappella'.⁴⁷ The variety of parts shows the flexibility available when performing a seventeenth-century mass.

The final surviving mass is the *Missa Volante* which can be found in the Öffentliche wissenschaftliche Bibliothek, Berlin (Mus. ms. 30215).⁴⁸ The mass was performed at the court of Johann Adolf I in Weissenfels under the Kapellmeister Johann Philipp Kreiger in 1687.⁴⁹ Unfortunately this mass remains unstudied and a critical edition does not exist.

Three Kyrie and Gloria fragments have survived which may have been part of complete mass settings. The first and third of these are preserved in the Öffentliche wissenschaftliche Bibliothek, Berlin.⁵⁰ The second fragment is held in the Staatsbibliothek zu Berlin.⁵¹

The Style of Kerll's Masses

All Kerll's masses except for the Requiem of 1669 exhibit the general characteristics of the Austro-German concertato style. These characteristics are:

- Alternation between solo and ripieno sections.

⁴⁷ Ibid.

⁴⁸ Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 Vols. Ph.D. diss (University of Michigan, 1956), i, 71.

⁴⁹ Albert C. Giebler, op.cit., i, 72.

⁵⁰ Albert C. Giebler, op.cit., i, 75.

⁵¹ Ibid.

- The use of brief instrumental sinfonias: Kerll gives the instruments an ever-increasing independent role.
- Movement away from modal practices towards the use of functional minor and especially major tonalities.
- A gentle rising and falling melodic line which is embellished in solo sections.
- Frequent change of metre: often in Kerll's masses this is the only way that a new section is indicated.

Kerll's talent for invention means that his masses are never formulaic and always remain original. Despite this, Giebler believes that he has pinpointed general compositional tendencies throughout the masses. The masses in the *Wiener Edition alter Musik* series support Giebler's claims.

All the Kyrie settings are composed in the traditional three sections: Kyrie eleison, Christe eleison, Kyrie eleison.⁵² Whilst the text with its repetition suggests a ternary ABA form, the masses by Kerll that I have studied show him to prefer the less predictable ABC form. The Christe eleison section is nearly always set for a combination of solo voices.⁵³ In this respect his mass settings follow a tradition established in the fifteenth-century. Only the *Missa Corona Virginum*, *Missa Quasimodo genita* and *Missa Patientiae et Spei* use ripieno voices in the Christe section. The majority of the Kyrie sections are sung by ripieno voices interspersed with short passages of text for solo voice.

Giebler states that in the larger movements such as the Gloria and Credo Kerll changes metre at the beginning of each new section.⁵⁴ This is not necessarily true, as there seem to be just as many sections without a change of metre as with. Kerll

⁵² Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 Vols. Ph.D. diss (University of Michigan, 1956), i, 85.

⁵³ Albert C. Giebler, op.cit., i, 121.

⁵⁴ Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 Vols. Ph.D. diss (University of Michigan, 1956), i, 86.

never divides the text of the Gloria and Credo in the same manner twice,⁵⁵ thus highlighting his non-formulaic approach to composition. Kerll prefers to divide the text of the Gloria into five sections,⁵⁶ but in both the *Missa Superba* and the *Missa a Tre Chori* this practice is not upheld.

The Gloria and Credo of Kerll's masses are related through the material of the final Amen.⁵⁷ The *Missa Superba*, *Missa Nigra*, *Missa in fletu solatium* and *Missa non sine quare* are just a few of Kerll's masses which use an exact repetition of the Amen section of the Gloria, or material derived from it, for the concluding section of the Credo.

In all Kerll's Masses published in the *Wiener Edition* series the Crucifixus is scored for a combination of solo voices with basso continuo accompaniment. Again Kerll is following a tradition established in the cyclic masses of the fifteenth-century. Kerll prefers not to include instruments in this section, although the Crucifixus of the *Missa Nigra* which is scored for solo alto and tenor includes two obbligato violins. In the *Missa a Tre Chori* the Crucifixus is scored for a trio of solo basses with three trombones.

Finally Giebler states that Kerll frequently contrasts solo and tutti groups but that he never has solo voices and ripieno choirs performing simultaneously.⁵⁸ This is true of all the masses in the *Wiener Edition Alte Musik* series.

Whilst it is possible to highlight Kerll's general compositional style, it is difficult to compare any two of his masses, because no two of his masses are ever the

⁵⁵ Ibid.

⁵⁶ Ibid.

⁵⁷ Albert C. Giebler, op.cit., i, 97.

⁵⁸ Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 Vols. Ph.D. diss (University of Michigan, 1956), i, 108

same. His talent and sense of invention made him one of the most celebrated composers of sacred music in the latter half of the seventeenth-century.

MISSA A TRE CHORI

Kerll's *Missa a Tre Chori* stands at the apex of the seventeenth-century mass tradition in Austria and Southern Germany.

This mass is scored for three CATB choirs with instruments and is a true concertato mass. Throughout the ripieno sections of the mass Kerll uses the instruments to support the voices. The instruments are generally allocated as follows:

- Coro I: supported by Trombones and Violins.
- Coro II: supported by Cornetti
- Coro III: supported by Violas and Clarini.

Kerll does not always adhere to these divisions. The cornetti are assigned free obbligato lines and increasingly the instruments either concertise with the voices or play independently in brief sinfonias. The violone and organ play throughout and are common to all three choirs.

The inclusion of cornetti and clarini supports the speculation that the *Missa a Tre Chori* was performed and written for Vienna, as these instruments continued to be used after they had been replaced by the oboe and flute in many other cities.⁵⁹ Furthermore, the presence of the Violone also supports this theory, as it also continued to be popular in Viennese compositions of the mid to late seventeenth-century.⁶⁰ Despite this, the provenance of the *Missa a Tre Chori* cannot be accurately determined.

Giebler states that the *Missa a Tre Chori* is an example of Kerll's later style and therefore must have been composed for Vienna, as Kerll was employed in the city at that time.⁶¹ However, the exact date of composition for many of Kerll's masses is

⁵⁹ Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 Vols. Ph.D. diss (University of Michigan, 1956), i, 115.

⁶⁰ Ibid.

⁶¹ Albert C. Giebler, op.cit., i, 118.

unknown, Giebler inaccurately suggests that the a cappella Requiem of 1669 is an example of Kerll's early style, whilst the concerted works must have been later.⁶² Giebler's hypothesis is based on the biased view of an a cappella work equalling an antiquated style. Giebler fails to place the Requiem in context, and does not compare it with the rest of Kerll's published works of the same era, in which he embraces such techniques as small-scale vocal composition with basso continuo.⁶³ The a cappella Requiem of 1669 is not a representation of Kerll's compositional style at the time. Instead, Kerll deliberately chose to shun the 'new' techniques and compose in this 'antiquated' style as he felt it best suited for the nature of the text. Therefore, it is a fallacy to state that Kerll's compositional style evolved from the a cappella *stile antico*, to the concerted *stile moderno*. Throughout Kerll's concertato masses there is a general consensus of style, with the same compositional process evident in his works for Munich such as the *Missa Superba*, and those for Vienna such as the *Missa in Fletu Solatium*. In conclusion, Kerll's compositional style does not allow for a distinction between Munich and Vienna.

We must be cautious in professing that the city of Kerll's employment determines the provenance of any of the masses, including the *Missa a Tre Chori*. Even whilst Kerll was employed in Vienna he frequently visited Munich: one such occasion was for the consecration of St. Cajetan's Church in 1675:

In the summer of 1675 Kerll was summoned to Munich to take part in the consecration of St. Cajetan's Court Church. Members of the Capelle assisted by students from the Jesuit seminary of St. Gregory, once again performed under their former capellmeister, who composed a festival mass for choir and instruments especially for this occasion.⁶⁴

⁶² Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 Vols. Ph.D. diss (University of Michigan, 1956), i, 145.

⁶³ See Johann C. Kerll, 'Delectus Sacrarum Cationem', ed. Bettina Eichmanns, *Denkmäler der Tonkunst in Bayern*, (Wiebaden: Breitkopf & Härtel, 2006), 19.

⁶⁴ Albert C. Giebler, op.cit., i, 38.

Kerll provided a large-scale festive mass on this occasion. Giebler suggests that there is a possibility that this consecration mass is the *Missa a Tre Chori*.

Giebler states that during the 1670s in both Vienna and Munich around forty musicians were in regular employment. These musicians were split fairly evenly, with around twenty singers and twenty instrumentalists.⁶⁵ If the *Missa a Tre Chori* was performed with one singer per part, as suggested by Hofstötter and Rainer of the *Missa Superba*, then both courts had the means of performing the mass. The *Missa a Tre Chori* was not performed in this manner. Unlike the *Missa Superba* solo indications in the *Missa a Tre Chori* score do not indicate reduced scoring.⁶⁶ Throughout the *Missa a Tre Chori* solo markings are found when as many as eight voices participate, whereas ripieno markings occur when fewer than four voices are used. Therefore the solo and ripieno markings of the *Missa a Tre Chori* partbooks are used in their true sense as an indication of the number of voices in each part that must sing, thus the *Missa a Tre Chori* must have been performed with at least two singers per part. The lack of vocal ripieno partbooks in the Kremsmünster set means that it is unlikely that there were more than two singers to each part. The *Missa a Tre Chori* is similar in style to Biber's works for Salzburg Cathedral. Performing practice of works for multiple choirs at the cathedral is depicted in the Kusel engraving⁶⁷ (see facsimile 2). In this engraving no more than two singers share a partbook further supporting the hypothesis that the *Missa a Tre Chori* would have been performed with only two singers to each part.

⁶⁵ Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 Vols. Ph.D. diss (University of Michigan, 1956), i, 116.

⁶⁶ Hofstötter and Rainer observe that solo indication in the *Missa Superba* only occur when fewer than the eight voices are in use as an indication to the singers that the full texture is not in use.

⁶⁷ Eric T. Chafe, *The Church Music of Heinrich Biber* (Ann Arbor, Michigan: UMI Research Press, 1987), 44.

As the titles of the Kremsmünster partbooks indicate that all the voices and choirs are of equal importance (there is no *coro favorito*), the number of singers in each choir is likely to have been the same. At least twenty-four singers, with six of each voice type, would have been required to perform the *Missa a Tre Chori*. As both the courts in Munich and Vienna would have required outside singers in order to perform the *Missa a Tre Chori* the intended city of performance for the *Missa a Tre Chori* cannot be determined by examining the performing forces available at the two courts. On this basis one cannot rule out the consecration mass as being the *Missa a Tre Chori*.

The effort to determine whether the *Missa a Tre Chori* could have been performed in Munich is hampered by the lack of information concerning sacred composition in the city in the seventeenth century. Giovanni Porro was Kapellmeister at Munich prior to Kerll. Sandberger reports that Porro composed: thirty-two Masses, sixty Propers, one Requiem, sixty-four Magnificats, two Te Deums, one *Stabat Mater*, one-hundred and eighty-seven Psalms and two-hundred and eight Antiphons, all of which, along with the information that they would provide regarding performance practice at Munich, are now lost.⁶⁸

Finally, Giebler incorrectly states that the absence and supposed loss of an Organ III partbook from the Kremsmünster set links the *Missa a Tre Chori* to Vienna, and St. Stephen's cathedral,⁶⁹ which had three organs in the later half of the seventeenth-century. The careful copying and care taken of the Kremsmünster partbooks means that there is no evidence to suggest a missing third organ part. Instead the set that we see today is an amalgamation of two performing sets with Organ I from one

⁶⁸ John Harper. "Porro, Giovanni Giacomo." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22129> (accessed April 17, 2012)

⁶⁹ Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 Vols. Ph.D. diss (University of Michigan, 1956), i, 38.

performance set and Organ II from the same performance set as all the other partbooks. It seems that when the *Missa a Tre Chori* was catalogued in the archive (perhaps at the same time that that later title page was added) the two performance sets were placed together with only the Violone and the Organ I partbooks remaining from set one. Therefore the *Missa a Tre Chori* may have only ever had the one organ part and thus could have been performed in Munich which most certainly had one Organ at its disposal.

Giebler seems to have missed the most vital piece of evidence that suggests that the *Missa a Tre Chori* is not the St. Cajetan's consecration mass of 1675 and thus probably not composed for Munich. St. Cajetan's Church was commissioned by the Elector Ferdinand Maria to give thanks to God for a male heir. Therefore, given Kerll's passion for symbolism, I would expect the consecration mass to contain a Benedictus:

Benedictus qui venit in nomine Domini

Blessed is he who cometh in the name of the Lord

The *Missa a Tre Chori* unusually omits the Benedictus, therefore it seems unlikely that this mass was composed for the consecration of St. Cajetan's. Although a performance of such magnitude seems unlikely in Munich, given the piecemeal evidence concerning sacred music in the city, I cannot rule it out. All of Kerll's masses that were known to have been performed in Vienna including those of the 'Missae a Sex' collection contain a Benedictus as does the *Missa Superba* performed in Munich. Unfortunately, whilst the omission of a Benedictus may help determine the provenance of the mass, it only clouds our picture further. Of all the masses I have studied, it seems that the omission of a Benedictus is only prevalent in Rome.

Therefore rather than focusing on Munich and Vienna, as Giebler does,⁷⁰ we should perhaps consider Rome.

We know that Kerll was in Rome towards the end of the 1640s,⁷¹ but just how long he resided in the city is unknown. However, he was employed in Munich from 1656, he could have only been in Rome for a maximum of nine years.⁷²

Unfortunately the date of composition for many of Kerll's masses is unknown, therefore I cannot compare the *Missa a Tre Chori* with an example of Kerll's Roman period. However, if the *Missa a Tre Chori* did date from Kerll's stay in Rome it would become the earliest of Kerll's surviving masses.⁷³ It seems unlikely that Kerll would have composed such a large-scale festive mass so early in his career and not follow it with more examples of this kind. However, given its Roman characteristics such as the omission of the Benedictus, its setting for three equal voiced choirs and its grand scale I cannot rule out that the *Missa a Tre Chori* was intended for Rome. As with the consecration mass, Kerll's reputation and especially his links with Roman composers such as Carissimi and Benevoli means that he did not have to be employed or resident of a city for his work to be performed there.

Given Kerll's devotion to sacred composition whilst in Vienna, it seems highly likely that the *Missa a Tre Chori* was composed for performance in the city. However, there remains no evidence to support this hypothesis and thus the *Missa a Tre Chori* could have been composed for Munich or even Rome.

⁷⁰ Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 Vols. Ph.D. diss (University of Michigan, 1956), i, 42

⁷¹ Kircher's *Musurgia Universalis* was published in Rome in 1650 and included music by Kerll.

⁷² Kerll was sent to Rome by the Archduke Leopold, who employed Kerll as court organist between 1647 and 1656.

⁷³ The a cappella Requiem, long believed to be Kerll's earliest surviving mass was not composed until as many as twenty years later.

Kyrie

The Kyrie of the *Missa a Tre Chori* is a traditional threefold Kyrie divided as follows:

- Kyrie eleison (bars 1- 24)
- Christe eleison (bars 25- 48)
- Kyrie eleison (bars 49-97)

Giebler states that Kerll frequently set each section of the Kyrie in a different metre.⁷⁴ Having studied Kerll's masses in the *Wiener Edition alter Musik* series I would have to disagree. In many of Kerll's masses as with the *Missa a Tre Chori* the metre differs only in the last Kyrie. Composers of the mid to late seventeenth century usually favour the conventional ternary (ABA) form for the Kyrie. In this mass, however, Kerll uses a less conventional ABC setting. The first Kyrie is characteristic of Kerll's style, with alternation between solo and ripieno voices. With the opening chord Kerll highlights the tonic key of the entire mass, that of C Major. The instruments support the vocal lines in tutti sections as outlined previously, and the sections scored for solo voices are composed over a basso continuo without additional instruments.

The use of solo voices in the 'Christe eleison' section is typical of Kerll's setting of this text, and is a practice that dates back to the fifteenth-century cyclic mass tradition. Rather than using the conventional one voice type, Kerll set this text for a solo Canto and Basso from each of the three choirs. The vocal line in this solo section is more heavily ornamented, with semiquaver embellishments. In the ensuing dialogue between the voices the three basses are pitted against the three canti. The

⁷⁴ Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 Vols. Ph.D. diss (University of Michigan, 1956), i, 87.

resulting struggle of the voices against each other is characteristic of Kerll's solo writing throughout this mass.

With the return of the ripieno voices for the final Kyrie the vocal line loses its ornamentation, and ascending and descending stepwise movements dominate. The choirs are no longer supported by the instruments and only the basso continuo remains. A brief instrumental sinfonia beginning at bar 57, scored for violins, trombones, cornetti and clarini over the basso continuo, carries on the 'kyrie eleison' motif as sung by the choirs.

Gloria

The Gloria is divided into eight sections:

- Et in terra pax (bars 1-13)
- Laudamus te (bars 13-29)
- Gratias agimus tibi (bars 30-43)
- Domine Deus Rex coelestis (bars 44-72)
- Domine Deus, Agnus Dei (bars 73-92)
- Qui tollis peccata mundi (bars 93-138)
- Quoniam tu solus sanctus (bars 139-151)
- Cum Sancto Spiritu (bars 152-187)

The opening of the Gloria typifies Kerll's style of mass composition. The entries of each of the choirs with instruments are staggered over four beats, beginning with choir I. This movement of sound blocks around the performing space is a compositional feature employed by Kerll to highlight important sections of text, and to indicate the beginning of new sections. After each of the choirs has declared 'Et in terra pax' twice, Kerll changes the texture, setting the next portion of text for a lone cantus from each of the choirs (see bars 6-13). In this solo passage the vocal line is more florid with melismata on the word 'pax'. This passage is typical of Kerll's trio settings, in that Canto I and II are set against Canto III.

The second section of the Gloria, the 'Laudamus te', begins with ripieno voices emphasising the plurality of the text. Again Kerll highlights the beginning of a new section with the movement of sound around the performing space (see bars 13-16). The 'Adoramus te' and 'Glorificamus te' are both scored for reduced vocal forces. At 'Glorificamus te'; a pair of solo voices from choir I and II enter into dialogue with the instruments. Canto I and II sing 'Glorificamus te' in parallel thirds which is then answered by the two violins, Alto I and II receive their answer from the Cornetti, and finally Tenor I and II are answered by the violins. The 'Glorificamus te' closes with a four bar instrumental interlude in which Kerll utilises all the brass to emphasise the triumphant nature of the text.

Section four begins at bar 44 with the solo voices of choir II without the canto. Kerll exhibits his passion for text setting in the 'Domine Fili unigenite' (see bars 58-65). This passage is set for a lone canto from each of the choirs: as the canto parts of the *Missa a Tre Chori* would have been performed by boys, Kerll is highlighting the only-begotten son of the text. In bar 65 Kerll returns to ripieno voices accompanied by all the instruments for the proclamation of 'Jesu Christe'. This homophonic setting aims to make the text intelligible to the congregation at this important moment within the mass. Where previously sound had been manipulated and moved around the performing space we now have a brief moment of stasis to contemplate the text (see bars 65-72).

Section five begins at bar 73 with the characteristic staggered entries of all three choirs. Kerll uses reiteration at 'Filius Patris' (see bar 73) to emphasise the text. All three choirs sing 'filius Patris' for twelve bars before concluding with a perfect cadence to C major.

Section six is important to the entire structure of the mass. The 'miserere' of this section functions as a unifying device with an exact repetition in the Agnus Dei. In the

‘miserere’ which begins at bar 97, the three canti have a relatively static vocal line that is reminiscent of plainchant, whilst the remaining voices are more agitated as they plead for mercy. This passage is the first and only time that dynamic instruction is indicated in the source. The dramatic echo effect created by alternating *forte* and *piano* markings serves to heighten the suffering which Kerll also depicts by increasing the rate of harmonic change. In previous bars the harmonic change has been slow with mainly tonic and dominant progression. In the ‘miserere’ the music passes from A minor to G Major to F Major and finally D minor before cadencing to A major in bar 103. With the setting of ‘suscipe’ the ripieno voices of all the three choirs sing four homophonic declamations of ‘suscipe’. Following the upheaval of the ‘miserere’ Kerll is quick to return to harmonic stability. The first ‘suscipe’ chord is that of the dominant, G major, whilst the second is in the tonic of C major. This is immediately followed by a complete bars rest allowing the tonic chord to ring throughout the performing space. This is a sublime moment of light and hope following the darkness and upheaval of the ‘miserere’.

Kerll’s setting of ‘deprecationem nostram’ (our prayer) is unusual: given the previous examples citing his sensitivity to the text I would have expected to find a ripieno setting. Instead Kerll highlights the individuality of prayer as each voice sings ‘deprecationem’ in turn. The voices are eventually brought together in collective prayer at bar 117 with the last syllable of ‘nostram’. The ‘miserere’ section is then repeated (see bar 123), before the concluding instrumental sinfonia. The *Missa a Tre Chori* does not contain the extended sinfonias that are found in many of Kerll’s masses in the ‘*Wiener Edition alter Musik*’ series such as *Missa in fletu solatium*.

The final section of the Gloria begins at ‘Cum Sancto Spiritu’ (see bar 152). Again Kerll highlights the beginning of this section with the movement of sound

between the choirs. As with the 'miserere' Kerll uses the 'Amen' of this section as a unifying device. We shall see that the 'Amen' that concludes the Gloria is only marginally different to the Amen of the Credo. 'Cum Sancto Spiritu' is first sung by a solo Canto, Alto, Tenor and Bass from choir I. The cadence of this choir is interrupted by the entry of the solo voices of Choir II. With choir III's entry Kerll returns to ripieno voices as the section moves towards its conclusion.

Credo

The Credo, as with the Gloria, can be divided into eight sections:

- Patrem omnipotentem (bars 1-19)
- Et in unum Dominum (bars 20-53)
- Qui propter nos homines (bars 54-91)
- Et incarnatus est (bars 92-108)
- Crucifixus (bars 109-135)
- Et resurrexit (bars 136-174)
- Et in Spiritum Sanctum (bars 175-194)
- Et unam Sanctam (bars 194-241)

The opening of the Credo differs to that of the Gloria in that whilst Kerll employs his characteristic movement of sound, choir I begins followed by choir II and III together. In a similar manner to the opening of the Kyrie, Kerll immediately contrasts this sonorous opening with a passage for three solo basses (see bar 3). After a solo bass from each choir has proclaimed 'patrem' twice the ripieno voices begin a series of staggered entries (see bar 7). In each instance the entry of the next choir interrupts the conclusion of the previous one.

Section two 'Et in unum Dominum' begins at bar 20 with a solo cantus from each of the three choirs entering in imitation. Within this section Kerll sets 'Jesu Christe' for a solo voice, in contrast to the ripieno settings found throughout the rest

of the mass. Kerll may have set the words in this manner to highlight the personal nature of the Creed (I believe).

Section three begins at bar 54 with the setting of 'Qui propter nos homines'. This section is scored for six solo voices beginning with the Alto and Tenor of choir I, followed by those of choir II and finally choir III. 'Descendit' is set to a descending three note motif perfectly highlighting the meaning of the text (see Alto III bars 69/70 and Alto I bars 70/71). Throughout Kerll's masses words such as 'descendit', 'passus' and 'sepultus est' are assigned descending melodic figures to emphasise the important meaning of the text.⁷⁵ In this mass, Kerll assigns 'caelis' to an ascending five note motif to highlight the heavens above (see Alto III bars 71 and 77).

At 'Et incarnatus est' (bar 92) Kerll once again marks the start of a new section with the return of ripieno voices and the staggered entries of the choirs. In this instance choirs I and II begin together followed by choir III. Kerll sets 'de Spiritu Sancto ex Maria Virgine' for solo Altos and Tenors from each of the choirs. A return to ripieno voices with staggered choral entries makes the congregation aware that the mass has reached an important moment 'and was made man'.

The 'Crucifixus' begins at bar 109 with a solo bass from each of the choirs accompanied by all three trombones. Trombone I and II have parts that are independent of the vocal lines, whilst trombone III doubles the continuo. The vocal lines generally descend and Kerll highlights Christ's suffering by prolonging 'passus' over several notes (see Bass I bars 112-114 and Bass II bars 116-118). With the suspensions in the continuo line Kerll aims to heighten his depiction of Christ's suffering which he deems to be more important than the crucifixion and burial. Take Basso I for instance: in this setting it sings 'crucifixus' twice, 'et sepultus est' twice but 'passus' five times. As this

⁷⁵ Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 Vols. Ph.D. diss (University of Michigan, 1956), i, 262.

section proceeds Kerll starts to prolong his setting of 'passus', in bars 130-132 the basses sing 'passus' for much longer than previous. Interestingly even this section with its depiction of Christ's suffering ends with a perfect cadence.

Section six, 'Et resurrexit' begins at bar 136 with the return of ripieno voices supported by instruments. The opening is largely homophonic to highlight the strength and importance of the text. 'Ascendit' is assigned a rising motif in which the strong syllable of 'scen' is given the highest note of the phrase (see Canto I, Tenor I and Bass I bars 144-145). Kerll's setting of 'sedet ad dexteram Patris' may provide a clue as to how the performers would have been positioned in the church. This passage is scored for choir I and thus Kerll's setting may indicate that this choir was positioned on the right-hand side of the nave. Kerll sets 'Et mortuos' for a trio of solo basses with Bass III singing towards the bottom of its range. The bass-line generally descends to emphasise 'the dead' (see Bass I bars 162/163). The section concludes with the ripieno voices of all three choirs singing 'cuius regni'. The tone is now more triumphant with the use of both cornetti and clarini.

Section seven begins at bar 175 with the solo voices of choir I. Kerll's text setting is effective as he has the solo voices of choir I singing a line of the text followed by the solo voices of the choir II singing the next line. For example choir I sings 'Et in Spiritum Sanctum Dominum et vivificantem', before the focus shifts to choir II at 'qui ex Patre Filioque procedit', finally choir III reply with 'Qui cum Patre et Filio'. The ripieno voices return as all the choirs join together to worship and glorify (simul adoratur et conglorificatur). Kerll's intention may have been to emphasise the Trinity and omnipotence of Christ in musical form.

The final section of the Credo begins at bar 194 and once more Kerll shows his preference for symbolism, by selecting a trio of solo voices to sing one, holy, Catholic

and apostolic church. Given the personal nature of the text (I acknowledge) Kerll selects a lone cantus from each of the choirs to sing 'confiteor unam baptismam'. Kerll generally assigns 'resurrectionem' to an ascending melodic line whilst 'mortuos' descends. The final passage of the text 'Et vitam venturi saeculi Amen' is almost an exact repetition of the 'Cum Sancto Spiritu' of the Gloria. Only the stresses of the words and the number of syllables make the rhythm marginally different.

Sanctus

The Sanctus is composed of three sections that begin at the following lines:

- Sanctus Dominus Deus Sabaoth (bars 1-16)
- Pleni sunt caeli et terra (bars 17-32)
- Osanna in excelsis (bars 33-66)

The first section is typical of the style observed in the previous movements of the mass. 'Sanctus' is proclaimed in turn by each choir supported by the instruments. The text 'Dominus Deus Sabaoth' is set for a solo canto and tenor from each of the choirs (see bars 7-16).

Section two begins at bar 17 with the return of ripieno voices. Again Kerll moves the sound around the performing space with the subsequent entries of the choirs. Unlike elsewhere within the mass the continuo line descends stepwise by an entire octave between bars 17 and 24. Only at this point does Kerll bring the choirs together to homophonically proclaim 'et terra' twice. The choirs continue to sing homophonically with four repetitions of 'gloria' (see bars 27-30).

It is unknown why there is no setting of the Benedictus in this mass, but perhaps owing to its omission the final section of this Sanctus is extended.⁷⁶ The Osanna which begins at bar 33 is set in 6/4 and is the only portion of the mass that uses this metre. The Osanna begins with solo voices of choir I followed by the solo voices of choir II. A

⁷⁶ Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 Vols. Ph.D. diss (University of Michigan, 1956), i, 88.

brief instrumental interlude of three bars heralds the use of ripieno voices. Kerll now begins to exploit the true magnificence available from his ensemble. Finally all the choirs proclaim 'in excelsis' doubled by instruments over a perfect cadence in the tonic key.

Agnus Dei

Owing to the length of the text this is the shortest movement of the mass and is composed of only two sections, the second repetition of 'Agnus Dei, qui tollis peccata mundi, miserere nobis' is omitted.

The Agnus Dei begins with solo voices, the three altos that begin the movement are answered by a lone cantus from each of the choirs. Only the solo voices of choir II are used at the cadence in bar 10. The 'miserere' section that follows (see bar 11) is an exact repetition of the 'miserere' from the Gloria. The contrast between this sonorous setting of the 'miserere' and the starkness at the beginning of the Agnus Dei must have been startling.

The final section of the Agnus Dei begins at bar eighteen. After the 'miserere' the opening motif returns, but this time the setting is for a trio of solo Tenors followed by a trio of solo Basses. Kerll scores the 'dona nobis pacem' for ripieno voices (see bar 28). The mass concludes with several reiterations of 'pacem'. As expected, the entire mass ends with a perfect cadence in C Major.

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Facsimile 1: J.C. Kerll in his sixty-first year. Engraving by C. G. Amling 1688.¹

¹ C. David Harris and Albert C. Giebler, 'Johann Caspar Kerll' in *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/artocle/grove/music/14913>, accessed on April 21, 2011.



Facsimile 2: Engraving by Melchior Kusel (1682) showing the performance of a polychoral mass at Salzburg Cathedral. The performing groups are as follows:

Figure 2-2. Disposition of Musicians in Küssel's Engraving (*facing*)

CHOIR: LEFT (Chorus 2)
(8 musicians)

Six singers (seated). From left to right: 1 & 2 share a book, 3 & 4 each have a sheet, 5 & 6 share a book.
Singer (standing) in front with book (soloist?)
Conductor? standing in foremost position, with manuscript open in left hand and right hand slightly elevated (Kapellmeister?)

BALCONY: LEFT FRONT
(at least 8 musicians)

Left to right:
One singer (?) holding book
One singer (?) with book on box
One figure (head only visible)
Two trombones (or trumpets; one player with crook in left hand)
Organ (built 1628)
Cornetto
Conductor with rolled paper in left hand (elevated) and manuscript open in right hand

BALCONY: LEFT REAR
(at least 5 musicians)

One singer or conductor with open manuscript
One figure facing forward
Two trumpets
Organ (built under Paris Lodron, rebuilt 1675)

CHOIR: RIGHT (Chorus 1)
(16 musicians)

Seven singers (seated) with
Leader or soloist (standing)
Two singers (standing in front)
Cornetto
Violone
Regal and bellows blower (calcant)
Trumpet (or trombone?) player with
Two singers (?) on his right and left, each singer holding an open book

BALCONY: RIGHT FRONT
(at least 7 musicians)

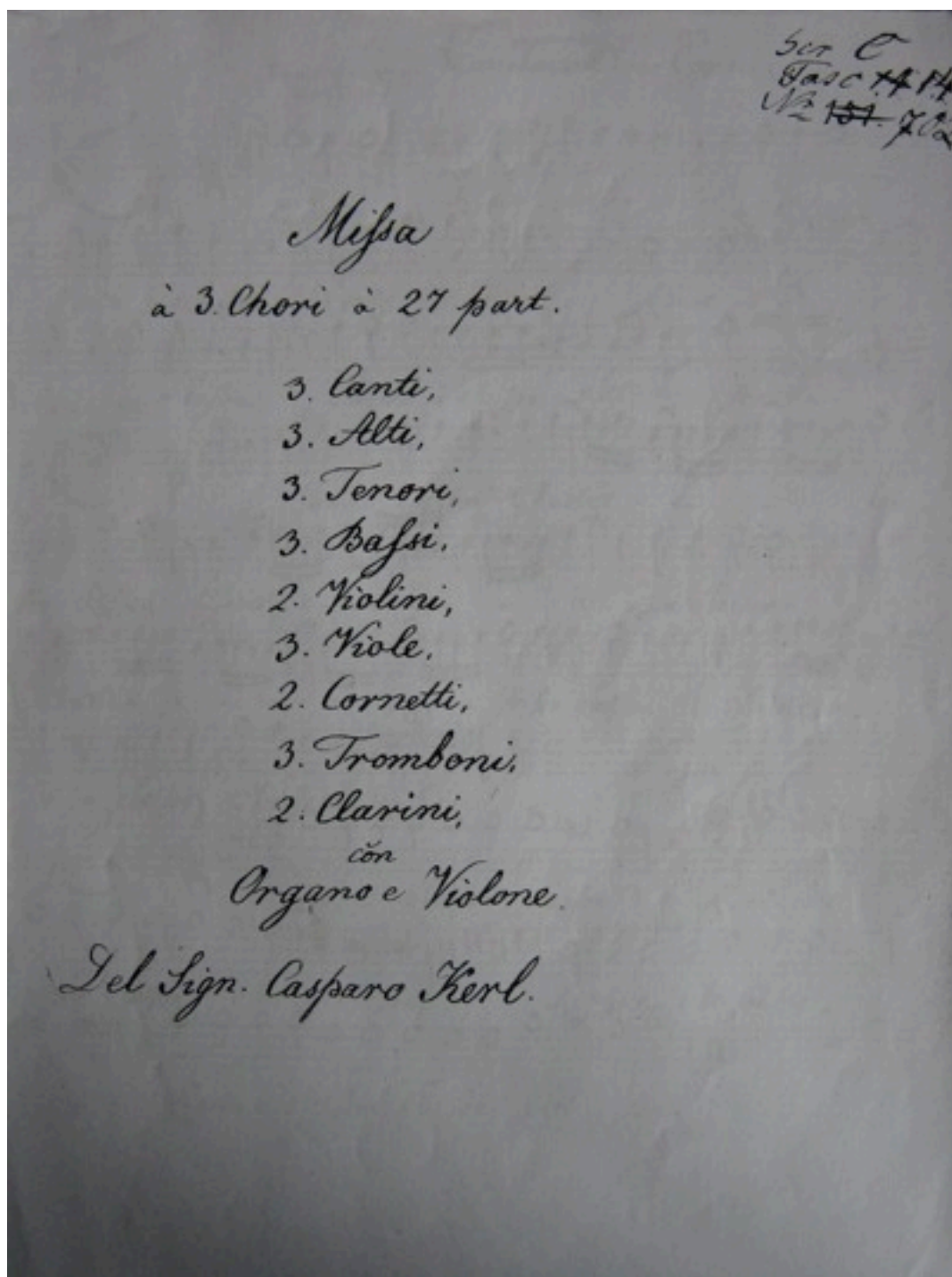
Right to left:
Two string players
One figure (head only visible)
Organ (built 1628, enlarged 1677)
One string player
One figure (head only visible)
Conductor with rolled paper in left hand (elevated) and manuscript open across box

BALCONY: RIGHT REAR
(at least 7 musicians)

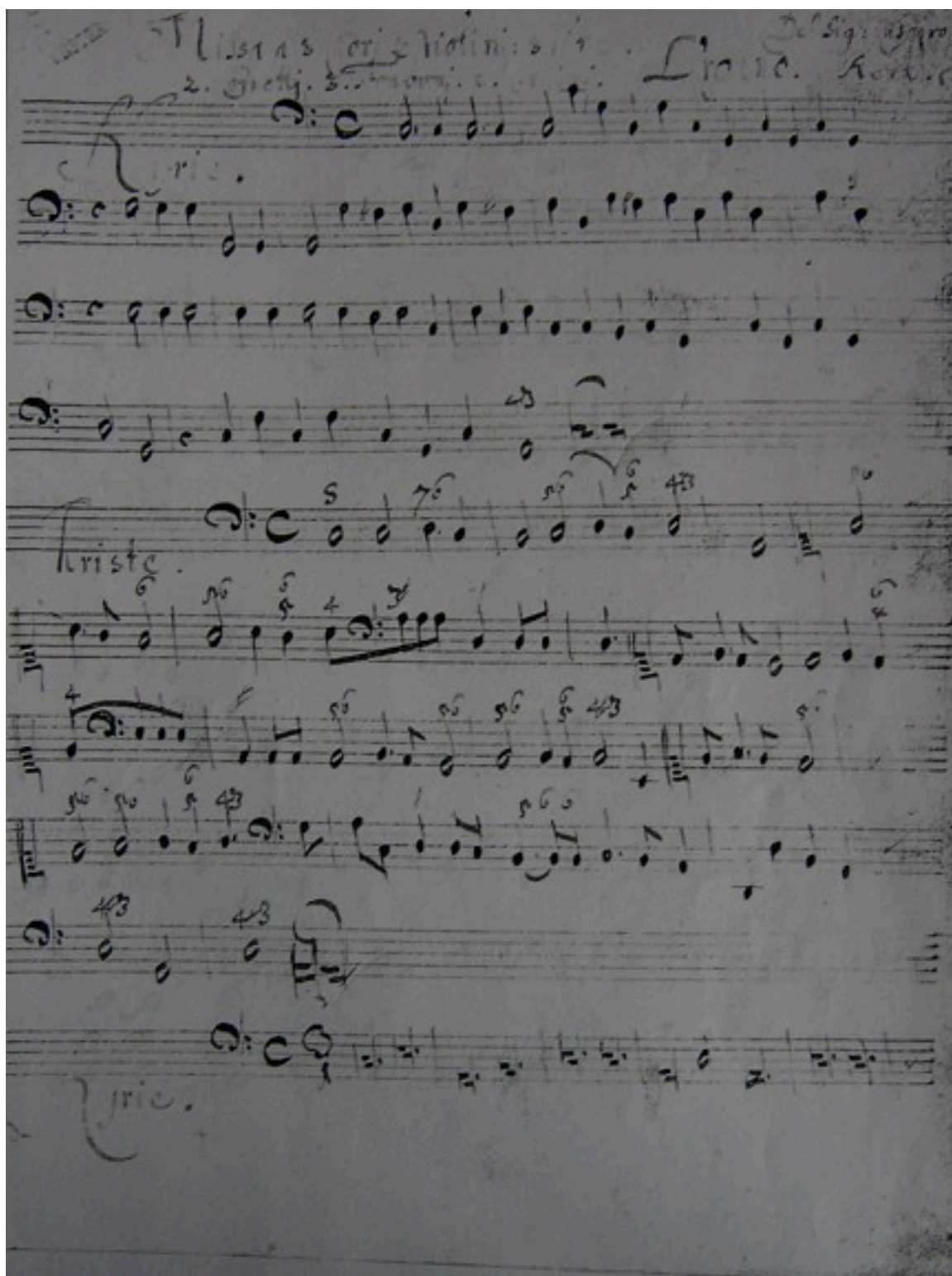
Two figures (heads only visible)
Two figures facing forward, one with rolled manuscript (conductor?)
Two trumpets
Organ (built under Paris Lodron, rebuilt 1675)

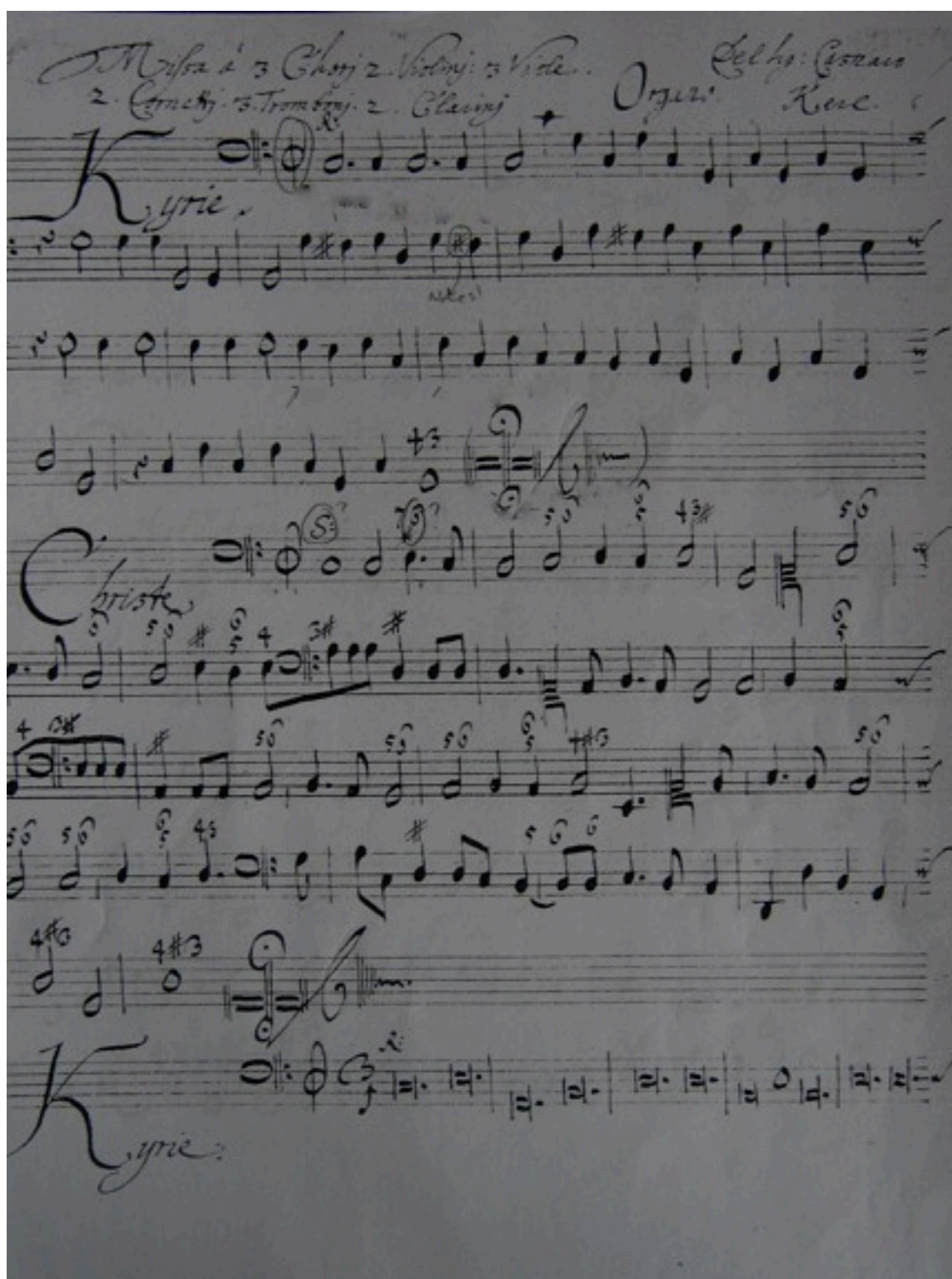
Engraving and list of performing forces taken from

Eric T. Chafe, 'The Church Music of Heinrich Biber' (Ann Arbor, Michigan: UMI Research Press, 1987) 41



Facsimile 3: Title page found at the beginning of the Kremsmünster vocal partbooks.





Facsimile 6: The first page from the Organ II partbook held at Kremsmünster.

Missa a Tre Chori

BY

Johann Caspar Kerll

Kyrie

The musical score is divided into two main systems, each containing staves for instruments and voices.

Instrumental Parts:

- Cornetto I
- Cornetto II
- Clarino I
- Clarino II
- Trombone I
- Trombone II
- Trombone III
- Violino I
- Violino II
- Viola I
- Viola II
- Viola III
- Violone, Organo I e II

Vocal Parts:

- Soprano Canto
- Alto
- Tenore
- Basso
- Coro I (Soprano, Alto, Tenore, Basso)
- Coro II (Soprano, Alto, Tenore, Basso)
- Coro III (Soprano, Alto, Tenore, Basso)

Lyrics:

Ky - ri - e, ky-ri - e e-lei - son,

6

Ct I

Ct II

C I I

Cl II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

C. III

A. III

T. III

B. III

Vne, Org I e II

[Ripieno] [Solo]

ky - ri - e, ky-ri - e e - lei - son, ky-ri - e e - lei - son

[Ripieno] [Solo]

ky - ri - e, ky - ri - e e - lei - son, ky - ri - e e - lei - son,

[Ripieno] [Solo]

ky - ri - e, ky-ri - e e - lei - son, ky - ri - e e - lei - son,

[Ripieno] [Solo]

ky - ri - e, ky - ri - e e - lei - son, ky - ri - e e - lei - son,

[Ripieno] [Solo]

ky - ri - e, Ky-ri - e e - lei-son, ky-ri - e e

[Ripieno] [Solo]

ky - ri - e, ky - ri - e e - lei-son, ky - ri - e e -

[Ripieno] [Solo]

ky - ri - e, ky - ri - e e - lei-son, ky - ri - e e -

[Ripieno] [Solo]

ky - ri - e, ky - ri - e e - lei-son, ky - ri - e e -

[6] [♯] [6] [♯] [6] [♯] [6] [♯]

12

Ct I

Ct II

C I I

C I II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

[Ripieno]

C.

ky - ri - e, ky - ri - e e - lei - son,

A.

[Ripieno]

ky - ri - e, ky - ri - e e - lei - son,

T.

[Ripieno]

ky - ri - e, ky - ri - e e - lei - son,

B.

[Ripieno]

ky - ri - e, ky - ri - e e - lei - son,

C.

ky - ri - e, ky - ri - e e -

A.

[Ripieno]

ky - ri - e, ky - ri - e e -

T.

[Ripieno]

ky - ri - e, ky - ri - e e -

B.

[Ripieno]

ky - ri - e, ky - ri - e e -

C.

lei - son, ky - ri - e,

A.

lei - son, ky - ri - e,

T.

lei - son, ky - ri - e,

B.

lei - son, ky - ri - e,

Vne,
Org
I e II

[Ripieno]

[#] [6] [6]

18

Ct I

Ct II

C I I

Cl II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

C. III

A. III

T. III

B. III

Vne, Org I e II

e - lei - son, e - lei-son, e - lei - son.

lei - son, e - lei - son, e - lei son, e - lei - son.

lei - son, e - lei - son, e - lei-son, e - lei - son.

ky - ri - e - lei - son, e - lei - son, e - lei-son, e - lei - son.

ky - ri - e - lei - son, e - lei - son, e - lei-son, e - lei - son.

ky - ri - e - lei - son, e - lei - son, e - lei-son, e - lei - son.

[4] # 4 3

25

Ct I

Ct II

C I I

Cl II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C.

A.

T.

B.

[Solo]

Chri-ste e - lei - son, chri-ste e - - - - lei - son, e - lei -

C

A.

T.

B.

[Solo]

Chri-ste e - lei - son, chri ste el - - - - lei - son, e - lei -

C

A.

T.

B.

[Solo]

Chri-ste e - lei - son, chri ste e - - - - lei - son, e - lei -

Vne,
Org
I e II

8

[6]

[#]

[6]

5

6

[#]

6

5

4

#

[Solo]

Chri-ste e -

6

33

Ct I

Ct. II

C I I

Cl II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

chri ste____ e - - - - lei - son, e - lei - son,

chri-ste e - lei - son chri ste____

C. II

A.

T.

B.

chri ste____ e - - - - lei - son, e - lei - son,

lei - son, chri-ste e - lei - son, chri

C. III

A.

T.

B.

chri ste____ e - - - - lei - son, e - lei - son,

lei - son, chri - ste e - lei - son, chri

Vne,
Org
I e II

[#] [6] [#] [6] [6] [6] [6] 4 # 5 [6] 6

37

Ct I

Ct II

Cl I

Cl II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A. I

T. I

B. I

chri ste____ e - - -

— e - - - - - lei - son, e - lei - son,

C. II

A. II

T. II

B. II

chri - ste, chri - ste____ e - - -

ste____ e - - - - - lei-son, e - lei son,

C. III

A. III

T. III

B. III

chri - ste____ e - - -

ste____ e - - - - - lei-son, e - lei son,

Vne,
Org
I e II

5 6 5 [♯]6 [♯] 6 5 4 ♯3 [6] [6] 5 6

41

Ct I

Ct. II

C I I

Cl II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

chri - ste____ e - lei - son, chri ste____ e -

chri - ste____ e - lei - son, chri

C. II

C.

A.

T.

B.

lei - son, e - lei - son, chri - ste____ e - lei - son,

chri ste____ e - lei - son, chri

C. III

C.

A.

T.

B.

lei - son, e - lei - son

chri ste____ e - lei - son, chri ste____ e - lei -

Vne,
Org
I e II

5 6 5 6 6 5 4 3 # [#] [#]5 6 6

[♩ = $\text{♩} \cdot \text{♩}$]

45

Ct I

Ct II

C I I

Cl II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

C. III

A. III

T. III

B. III

Vne, Org I e II

-lei - son, e - lei - son, chri - ste e - lei - son. Ky - ri - e e -
 Ripieno
 Ripieno
 Ky - ri - e e -
 [Ripieno]
 Ky - ri - e e -
 [Ripieno]
 ste e - lei - son, e - lei - son, e - lei - son. Ky - ri - e -
 [♩]
 chri - ste e - lei - son, e - lei - son.
 A.
 T.
 B.
 ste e - lei - son, e - lei - son, e - lei - son.
 C.
 chri ste e - lei - son, e - lei - son, e - lei - son.
 A.
 T.
 B.
 son, e - lei - son, e - lei - son.
 [♩ = Ripieno]
 [6] [4] 4 # 4 #

[illegible]

54

Ct I

Ct II

C I I

Cl II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

C. III

A. III

T. III

B. III

Vne,
Org
I e II

lei - son, e - lei - son, e - lei - - - son,

lei - son, e - lei - son, e - lei - - - son,

lei - son, e - lei - son, e - lei - - - son,

lei - son, e - lei - son, e - lei - - - son,

lei - son, e - lei - son, e - lei - - - son,

ky - ri - e e - lei - son, e - lei - - - son,

son, e - lei - - - son,

son, e - lei - - - son,

son, e - lei - - - son,

son, e - lei - - - son,

lei - son, e - lei - son, e - lei - - - son,

lei - son, e - lei - son, e - lei - - - son,

lei - son, e - lei - son, e - lei - - - son,

lei - son, e - lei - son, e - lei - - - son,

[#] [4] [#]

58

Ct I

Ct. II

C I I

Cl II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

C. II

A.

T.

B.

C. III

A.

T.

B.

Vne,
Org
I e II

62

Ct I

Ct II

C I I

C I II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C.

A.

T.

B.

C I

C

A.

T.

B.

C II

C

A.

T.

B.

C III

Vne,
Org
I e II

[#]

[4]

[4]

#]

66

Ct I

Ct II

C II

Cl II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C I

C.

A.

T.

B.

C II

C

A.

T.

B.

C III

C

A.

T.

B.

Vne,
Org
I e II

6
5

4

3

71

Ct I

Ct II

C I I

Cl II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

C. II

A.

T.

B.

C. III

A.

T.

B.

Vne,
Org
I e II

ky - ri - e e - lei - son, e - lei - - -

ky - ri - e e - lei - son, e - lei - - - son, e -

ky - ri - e e - lei - son, e -

ky - ri - e e -

75

Ct I

Ct II

C I I

Cl II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

C. III

A. III

T. III

B. III

Vne,
Org
I e II

son, ky - ri - e e - lei - son, e -

lei - - - son, ky - ri - e e -

lei - - - son, e - lei - - - son, e -

ky - ri - e e - lei - son, e -

ky - ri - e e - lei - son, e - lei - - -

lei - son, e - lei - - - son, e - lei - son, e -

ky - ri - e e -

ky - ri - e e - lei - son, e - lei - - - son,

[6] [6]

79

Ct I

Ct II

C I I

Cl II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

C. III

A. III

T. III

B. III

Vne,
Org
I e II

lei - son, e - lei - - - son,

lei - son, e - lei - - - son,

lei - son, e - lei - - - son,

lei - son, e - lei - - - son,

son, e - lei - - - son,

lei - son, e - lei - - - son,

lei - son, e - lei - - - son,

e - - - lei - - - son,

ky - ri - e e - lei - son, e - lei - - -

ky - ri - e e -

ky - ri - e e - lei - son, e -

[4] [‡] [‡] [6]

[illegible]

87

Ct I

Ct II

C I I

Cl II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

C. III

A. III

T. III

B. III

Vne,
Org
I e II

lei - son, e - lei - son, ky - ri - e e -

lei - - - son, ky - ri - e - e - lei - son, e -

lei - son, e - lei - - - son, ky - ri - e e -

lei - - - son, ky - ri - e e - lei - son, e -

ri - - - e e - lei - - - son, e -

ky - ri - e e - lei - son, e - lei - son,

ky - ri - e e - lei - son, e - lei - son,

ky - ri - e e - lei - son, e - lei - - - son, e -

ky - ri - e e - lei - son, e - lei - son,

ky - ri - e e - lei - son, e - lei - - - son, e -

[6]

91

Ct I

Ct II

C I I

Cl II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

C. III

A. III

T. III

B. III

Vne,
Org
I e II

lei - son, e - lei - - - son, e -

lei - son, ky - ri - e e -

lei - - - son, ky - ri - e e -

lei - - - son, ky - ri - e e -

lei - son, e - lei - - - son, e - - -

ky - ri - e e - lei - son e -

e - lei - - - son,

lei - son, ky - ri - e e - lei - son, e -

lei - son, e - lei - - - son,

lei - son, e - lei - son,

ky - - ri - e e - lei - - - son,

lei - son, e - lei - - - son,

3]

Gloria

Cornetto I
 Cornetto II
 Clarino I
 Clarino II
 Trombone I
 Trombone II
 Trombone III
 Violino I
 Violino II
 Viola I
 Viola II
 Viola III

Canto
 Alto
 Tenore
 Basso

Coro I
 Coro II
 Coro III

Violone,
 Organo
 I e II

Ripieno
 Et in ter - ra pax, in ter - ra pax, et in ter - ra pax, in ter - ra pax, in ter - ra
 Et in ter - ra pax ho-mi - ni - bus, et in ter - ra pax, in ter - ra pax.
 [Ripieno]
 Et in ter - ra pax, in ter - ra pax, et in ter - ra pax, in ter - ra pax.
 [Ripieno]
 Et in ter - ra pax, in ter - ra pax, et in ter - ra pax, in ter - ra pax.
 Solo
 Et in ter - ra pax, et in ter - ra pax, in ter - ra
 Et in ter - ra pax, et in ter - ra pax.
 Et in ter - ra pax, et in ter - ra pax.
 Et in ter - ra pax, et in ter - ra pax,
 Et in ter - ra pax, et in ter - ra pax,
 Et in ter - ra pax, et in ter - ra pax,
 Et in ter - ra pax, et in ter - ra pax,
 Et in ter - ra pax, et in ter - ra pax,

7

Ct I

Ct II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

C. II

A.

T.

B.

C. III

A.

T.

B.

Vne,
Org
I e II

Solo

pax, _____ in ter - ra pax, _____ ho - mi - ni-bus bo - nae vo-lun - ta-tis, bo -

pax, _____ in ter - ra pax _____ ho - mi - ni-bus bo - nae vo-lun - ta-tis, bo -

in ter - ra pax, _____ in ter - ra pax ho - mi - ni-bus bo - nae vo-lun -

[#] [#]

15

Ct I

Ct II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

C. II

A.

T.

B.

C. III

A.

T.

B.

Vne,
Org
I e II

Be-ne-di - ci-mus te, be - ne - di - ci-mus te. Solo

be-ne-di - ci-mus te, be - ne - di - ci-mus te. A - do - ra - mus

Be-ne-di - ci-mus te, be - ne - di - ci-mus te. Solo

Be-ne-di - ci-mus te, be - ne - di - ci-mus te. Solo

A - do - ra - mus

Lau-da-mus te. Be-ne - di - ci-mus te.

Lau-da-mus te. Be - ne - di - ci-mus te.

Lau-da-mus te. Be-ne - di - ci-mus te.

Lau-da-mus te. Be-ne - di - ci-mus te.

te. Be-ne-di - ci-mus te, be-ne - di - ci-mus te.

te. Be-ne-di - ci-mus te, be - ne - di - ci-mus te.

te. Be-ne-di - ci-mus te, be - ne - di - ci-mus te.____

te. Be-ne-di - ci-mus te, be-ne - di - ci-mus te. Solo

[6] 5 6 7 6

19

Ct I

Ct II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

[Solo]

C. Glo - ri - fi - ca - mus te.

A. te.

T. te.

B. te.

Solo

C. Glo - ri - fi - ca - mus te.

A. A-do-ra - mus te.

[Solo]

T. A-do-ra - mus te.

Solo

B. A-do-ra - mus te.

C III

C

A.

T.

B.

Vne,
Org
I e II

[5] 6 7 6 [5] 6 [7 #6] # #

[illegible]

$$[\#]$$

35

Ct I

Ct II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

pro - pter ma - gnam, pro - pter ma - gnam glo -

pro - pter ma - gnam, pro - pter ma - gnam glo - ri-am glo -

pro - pter ma - gnam, pro - pter ma - gnam glo - ri -

pro - pter ma - gnam, pro - pter ma - gnam glo - ri -

C. II

C.

A.

T.

B.

ti - bi pro - pter ma - gnam, pro - pter ma - gnam glo - ri-am

ti - bi pro - pter ma - gnam, pro - pter ma - gnam glo - ri -

ti - bi pro - pter ma - gnam, pro - pter mag - nam glo - ri-am,

ti - bi pro - pter ma - gnam, pro - pter ma - gnam glo - ri-am

C. III

C.

A.

T.

B.

gra-ti-as a-gi-mus ti - bi pro - pter ma - gnam, pro - pter ma - gnam glo - ri-am tu -

gra-ti-as a-gi-mus ti - bi pro - pter ma - gnam, pro - pter ma - gnam glo - ri-am,

gra-ti-as a-gi-mus ti - bi pro - pter ma - gnam pro - pter ma - gnam glo - ri-am,

gra-ti-as a-gi-mus ti - bi pro - pter ma - gnam, pro - pter ma - gnam glo - ri-am

Vne,
Org
I e II

[#] [#] [#] [6]

41 $[d = d.]$

Ct I

Ct II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

C. III

A. III

T. III

B. III

Vne, Org I e II

ri-am tu - - - am.

ri-am tu - am tu - - - am.

am tu - - - am.

am tu - - - am.

tu - - - - - am.

am, glo - ri-am tu - am.

glo - ri-am tu - - - am.

glo - ri-am tu - - - am.

tu - - - - - am.

am, glo - ri - am, glo - ri - am.

glo - ri-am tu - - - am.

glo - ri-am tu - - - am.

tu - - - - - am.

Solo

Do - mi-ne, Do - mi-ne De - us, Rex coe - le -

Solo

Do - mi-ne, Do - mi-ne De - us, Rex coe - le -

[Solo]

Do - mi-ne, Do - mi-ne De - us, Rex coe - le -

[#] 4 [#] [6] 6 [6] 6 4 3

48

Ct I

Ct II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

[Solo]

C. Do - mi-ne, Do - mi-ne De - us, Rex coe - le - stis,

A. Solo Do - mi-ne, Do - mi-ne De - us, Rex coe - le - stis,

T. Solo Do - mi-ne, Do - mi-ne De - us, Rex coe - le - stis, [Solo]

B. De - us Pa - - - -

C. stis,

A. stis,

T. stis,

B. [Solo] stis, De - us Pa - - ter, De - us

C. stis,

A. stis,

T. stis,

B. Solo De - us Pa - -

Vne, Org I e II

6 6 [b] [6] 6 5 4 3 [6]

55

Ct I

Ct II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

[Solo]

Do - mi - ne Fi - li, Do - mi - ne Fi - li

- ter, Pa - ter om - ni - po - tens.

Solo

Do - mi - ne Fi - li, Do - mi - ne

C. II

A.

T.

B.

Pa - - - ter om - ni - po - tens.

Solo

Do - mi - ne Fi - li, Do - mi - ne

C. III

A.

T.

B.

- ter, Pa - ter om - ni - po - tens.

Vne,
Org
I e II

[6] [6] 4 3

62

Ct I

Ct II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

[Ripieno]

C. I

A.

T.

B.

u - ni - ge - ni - te Je - su Chri - ste, Je - su Chris - te,

Ripieno

Je - su Chri - ste, Je - su Chri - ste,

Ripieno

Je - su Chri - ste, Je - su Chri - ste,

[Ripieno]

Je - su Chri - ste Je - su Chri - ste,

Ripieno

C. II

A.

T.

B.

Fi - li u - ni - ge - ni - te Je - su Chri - ste, Je - su Chri - ste,

Ripieno

Je - su Chri - ste, Je - su Chri - ste,

Ripieno

Je - su Chri - ste, Je - su Chri - ste,

[Ripieno]

Je - su Chri - ste, Je - su Chri - ste,

Ripieno

C. III

A.

T.

B.

Fi - li u - ni - ge - ni - te Je - su Chri - ste, Je - su Chri - ste,

[Ripieno]

Je - su Chri - ste, Je - su Chri - ste,

[Ripieno]

Je - su Chri - ste, Je - su Chri - ste,

[Ripieno]

Je - su Chri - ste, Je - su Chri - ste,

Vne, Org I e II

Ripieno

6 5 4 # [2] # [7]

\mathbb{Z}	4	\mathbb{Z}	$[\mathbb{Z}]$	$[\mathbb{Z}]$	$[6]$	$[\mathbb{Z}]6$
--------------	---	--------------	----------------	----------------	-------	-----------------

75

Ct I

Ct II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

De - us, Fi - li - us

De - us, Fi - li - us

De - us, Fi - li - us

De - us, Fi - li - us

Do - mi-ne, Do - mi-ne De - us,

Do - mi-ne, Do - mi-ne De - us,

Do - mi-ne, Do - mi-ne De - us,

Do - mi-ne, Do - mi-ne De - us,

C. II

A.

T.

B.

Do - mi-ne, Do - mi-ne De - us,

Do - mi-ne, Do - mi-ne De - us,

Do - mi-ne, Do - mi-ne De - us,

Do - mi-ne, Do - mi-ne De - us,

C. III

A.

T.

B.

Do - mi-ne, Do - mi-ne De - us, Ag - nus De - i,

Do - mi-ne, Do - mi-ne De - us, Ag - nus De - i,

Do - mi-ne, Do - mi-ne De - us, Ag - nus De - i,

Do - mi-ne, Do - mi-ne De - us, Ag - nus De - i,

Vne,
Org
I e II

[#] [6] [#]6 [6] 6 [6] 6 4 3

82

Ct I

Ct II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

C. II

C.

A.

T.

B.

C. III

C.

A.

T.

B.

Vne,
Org
I e II

Pa - tris, Fi - li - us Pa - - tris, Fi - li - us, Fi - li - us

Pa - tris, Fi - li - us Pa - - tris, Fi - li - us, Fi - li - us

Pa - tris, Fi - li - us Pa - tris, Fi - li - us, Fi - li - us

Pa - tris, Fi - li - us Pa - - tris, Fi - li - us, Fi - li - us

Fi - li - us, Fi - li - us Pa - tris, Fi - li - us, Pa - tris, Fi - li - us

Fi - li - us, Fi - li - us Pa - tris, Fi - li - us Pa - tris, Fi - li - us

Fi - li - us, Fi - li - us Pa - tris, Fi - li - us Pa - tris, Fi - li - us

Fi - li - us, Fi - li - us Pa - tris, Fi - li - us, Pa - tris, Fi - li - us

Fi - li - us, Fi - li - us Pa - tris, Fi - li - us, Pa - tris, Fi - li - us

Fi - li - us, Fi - li - us Pa - tris, Fi - li - us, Pa - tris, Fi - li - us

[#] [4] #

88 [♩ = ♪]

Ct I

Ct II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

C. II

A.

T.

B.

C. III

A.

T.

B.

Vne, Org I e II

[4] 3] [4] 3] Solo

Pa - - tris, Fi - li - us Pa - - tris.

Pa - - tris, Fi - li - us Pa - - tris.

Pa - tris, Fi - li - us Pa - tris

Pa - - tris, Fi - li - us Pa - - tris.

Pa - tris, Fi - li - us Pa - - tris.

Pa - tris, Fi - li - us, Fi - li - us Pa - - tris.

[Fi - li - us Pa - tris.] Pa - - tris.

Fi - li - us, Fi - li - us Pa - - tris.

Pa - tirs, Fi - li - us, Fi - li - us Pa - - tris.

Qui tol - lis, qui

Qui tol - lis,

Qui tol -

Solo

6 7 6 [#]

[illegible]

[♩ = ♩.]

105

Ct I

Ct II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

[♩ = ♩.]

[Ripieno]

C. su - sci-pe, su - sci-pe, su - sci-pe,

A. qui tol - lis pec - ca - ta mun - di, su - sci-pe, su - sci-pe, su - sci-pe,

T. [Ripieno] su - sci-pe, su - sci-pe, su - sci-pe,

B. [Ripieno] su - sci-pe, su - sci-pe, su - sci-pe,

[Ripieno]

C. su - sci-pe, su - sci-pe, su - sci-pe,

A. qui tol - lis pec - ca - ta mun - di, su - sci-pe, su - sci-pe, su - sci-pe,

T. [Ripieno] su - sci-pe, su - sci-pe, su - sci-pe,

B. [Ripieno] su - sci-pe, su - sci-pe, su - sci-pe,

[Ripieno]

C. [su - sci-pe,] su - sci-pe, su - sci-pe,

A. tol - lis pec - ca - ta mun - di, su - sci-pe, su - sci-pe, su - sci-pe,

T. [Ripieno] su - sci-pe, su - sci-pe, su - sci-pe,

B. [Ripieno] su - sci-pe, su - sci-pe, su - sci-pe,

Vne, Org I e II Ripieno

[5]

4

3

112 [♩. = ♩]

Ct I

Ct II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

[♩. = ♩]

C. I

A.

T.

B.

C. II

A.

T.

B.

C. III

A.

T.

B.

Vne, Org I e II

su - sci - pe de-pre-ca - ti - o - nem, de - pre -

su - sci - pe de-pre-ca - ti - o - nem, de - pre -

su - sci - pe. de-pre-ca - ti - o - nem, de - pre -

su - sci - pe de-pre-ca - ti - o - nem, d - pre -

su - sci - pe de-pre-ca - ti - o - nem, de - pre - ca - ti - o - nem

su - sci - pe de-pre-ca - ti - o - nem, de - pre - ca - ti - o - nem

su - sci - pe de-pre-ca - ti - o - nem, de - pre-ca - ti - o - nem

su - sci - pe de-pre-ca - ti - o - nem, de - pre-ca - ti - o - nem

su - sci - pe de-pre-ca - ti - o - nem, de - pre - ca - ti - o - nem

su - sci - pe de-pre-ca - ti - o - nem, de - pre - ca - ti - o - nem

su - sci - pe de-pre-ca - ti - o - nem, de - pre - ca - ti - o - nem

su - sci - pe de-pre-ca - ti - o - nem, de - pre - ca - ti - o - nem

#6 #6 #6 #6

116

Ct I

Ct II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

C. II

A.

T.

B.

C. III

A.

T.

B.

Vne,
Org
I e II

ca - ti - o-nem no - stram. Solo Qui se-des ad dex-te-ram Pa - tris,

ca - ti - o-nem no - stram. [Solo] Qui se-des ad dex-te-ram Pa -

cca - ti - o-nem no - stram.

no - - - stram. Solo Qui se-des ad dex-te-ram Pa - tris,

no - - - stram.

no - - - stram. [Solo] Qui se-des ad dex-te-ram Pa -

no - - - stram.

no - - - stram.

no - - - stram.

no - - - stram. Solo

[4] # [6] # [7] [7] 4 # 4 # 4

126

Ct I *f p*

Ct II *f p*

Cl. I

Cl. II

Tb. I *f p*

Tb. II *f p*

Tb. III *f p*

Vln. I *f p*

Vln. II *f p*

Vla. I *f p*

Vla. II *f p*

Vla. III *f p*

C. I

A. *f p*
re no - - - bis.

T. *f p*
mi-se - re - re, mi-se - re-re, mi - se-re - re no - bis.

B. *f p*
mi-se - re - re, mi-se - re-re, mi - se - re - re no - bis.

C. II

C. *f p*
re no - - - bis.

A. *f p*
mi-se - re - re, mi-se - re-re, mi - se-re - re no - bis.

T. *f p*
mi-se - re - re, mi-se - re-re, mi - se-re - re no - bis.

B. *f p*
mi-se - re - re, mi-se - re-re, mi - se - re - re no - bis.

C. III

C. *f p*
re no - - - bis.

A. *f p*
mi-se - re - re, mi-se - re-re, mi - se-re - re no - bis.

T. *f p*
mi-se - re - re, mi-se - re-re, mi - se-re - re no - bis.

B. *f p*
mi-se - re - re, mi-se - re-re, mi - se - re - re no - bis.

Vne,
Org
I e II *f p*

f [6] [♯] *p* [♯] 4 # [♯] [6] [6₅] [6]

Solo

132

Ct I

Ct II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C I

C

A.

T.

B.

C II

C

A.

T.

B.

C III

C

A.

T.

B.

Vne,
Org
I e II

[6] $\begin{bmatrix} 6 \\ 5 \end{bmatrix} [\sharp]$ [6] [6] $\begin{bmatrix} 6 \\ 5 \end{bmatrix} [\sharp]$ [6] [6] [6]

138

Ct I

Ct II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

C. II

A.

T.

B.

C. III

A.

T.

B.

Vne,
Org
I e II

Solo

Quo - ni-am tu so-lus, quo-ni-am tu so - lus,

Solo

Quo - ni-am tu so-lus, tu so-lus Do - mi - nus,

Solo

Quo - ni-am tu so-lus, tu so-lus san - ctus. Quo - ni-am tu so-lus, tu

[Solo]

Quo - ni-am tu so-lus, tu so-lus san - ctus. Quo - ni-am tu so-lus, tu

[6] [6] [6] [6] [6] 6/5

[#] [6/5] [#] [6/4] [#]

143

Ct I

Ct II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

C. II

A.

T.

B.

C. III

A.

T.

B.

Vne,
Org
I e II

Ripieno

quo-ni-am tu so-lus, quo-ni-am tu so-lus, so-lus al-tis-si-mus, so-lus al-tis-si-mus, Je - su Chri - ste,

Ripieno

quo-ni-am tu so-lus, quo-ni-am tu so-lus, so-lus al-tis-si-mus, so-lus al-tis-si-mus, Je - su Chri - ste,

Solo

Quo-ni-am tu so-lus, quo-ni-am tu so-lus, so-lus al-tis-si-mus, so-lus al-tis-si-mus, Je - su Chri - ste,

[Ripieno]

Quo-ni-am tu so-lus, quo-ni-am tu so-lus, so-lus al-tis-si-mus, so-lus al-tis-si-mus, Je - su, Je - su

Solo

Quo - ni-am tu so-lus, so-lus al-tis-si - mus, al-tis - si-mus, Je - su, Je - su,

[Ripieno]

so-lus Do-mi-nus. Quo - ni-am tu so-lus, so-lus al-tis-si - mus, so-lus al-tis-si - mus, Je - su,

[Ripieno]

so-lus Do-mi-nus. Quo - ni-am tu so-lus, so-lus al-tis-si - mus, so-lus al-tis-si - mus, Je - su, Je -

Solo

Quo - ni-am tu so-lus, so-lus al-tis-si - mus, so-lus al-tis-si - mus, Je - su Chri - ste.

[Ripieno]

Je - su,

[Ripieno]

Je - su,

[Ripieno]

Je -

[Ripieno]

Je - su,

[Ripieno]

[6]^[2]
[5]

[illegible]

156

Ct I

Ct II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A. I

T. I

B. I

A - - - - men, a -

A - - - - men, a - - - - men,

A - - - - men, a - men, a - men,

A - - - - men,

C. II

A. II

T. II

B. II

Spi - ri - tu, in glo - ri - a De - i Pa - tris,

Spi - ri - tu, in glo - ri - a De - i Pa - tris,

Spi - ri - tu, in glo - ri - a De - i Pa - tris,

Spi - ri - tu, in glo - ri - a De - i Pa - tris,

C. III

A. III

T. III

B. III

Vne, Org I e II

6

6 [b]

[6]

[#]

[6]

162

Ct I

Ct II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

C. III

A. III

T. III

B. III

Vne,
Org
I e II

men,

a - men,

a - men,

a - men,

A - - - men, a - - - men, a - men, a - men,

A - - - men, a - men, a - men, a - men,

A - - - men, a - men, a - men, a - men,

A - - - men, a - men,

[Ripieno]

Cum San - cto

[Ripieno]

Cum San - cto

[Ripieno]

Cum San - cto

[Ripieno]

Cum San - cto

Ripieno

#

[#]

[#]

[6]

#

168

Ct I

Ct II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

[Ripieno]

C. cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris,

A. cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris,

T. cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris,

B. cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris,

[Ripieno]

C. a -

A. a -

T. a -

B. a -

[Ripieno]

C. a -

A. a -

T. a -

B. a -

[Ripieno]

C. Spi - ri - tu, in glo - ri - a De - i Pa - tris,

A. Spi - ri - tu, in glo - ri - a De - i Pa - tris,

T. Spi - ri - tu, in glo - ri - a De - i Pa - tris,

B. Spi - ri - tu, in glo - ri - a De - i Pa - tris,

Vne, Org I e II

[6] [2] [6] [2] [6] #6 [2]

[illegible]

179

The musical score is arranged in systems. The first system includes staves for Ct I, Ct II, Cl. I, Cl. II, Tb. I, Tb. II, Tb. III, Vln. I, Vln. II, Vla. I, Vla. II, Vla. III, and a grand staff for C. I. The second system continues the choir parts (C. I, A., T., B.) and adds C. II. The third system continues the choir parts and adds C. III. The final system includes Vne, Org, and I e II.

Choir Parts:

- C. I:** a - - - - - men, a - - - - - men, a - - - - - men,
- A.:** a - - - - - men, a - - - - - men, a - - - - - men, a - - - - -
- T.:** a - - - - - men, a - - - - - - - - - - - men, a - - - - - men,
- B.:** a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men,

Choir Parts (C. II):

- C.:** a - - - - - men, a - - - - - men,
- A.:** men, a - - - - - men, a - - - - - men,
- T.:** a - - - - - men, a - - - - - men,
- B.:** a - - - - - men, a - - - - - men,

Choir Parts (C. III):

- C.:** - - - - - men, a - - - - - - - - - - - men,
- A.:** a - - - - - men, a - - - - - men, a - - - - -
- T.:** a - - - - - men, a - - - - - men, a - - - - - men,
- B.:** a - - - - - men, a - - - - - men, a - - - - - men,

Other Parts:

- Vne, Org, I e II:** (Bass line)

183

Ct I

Ct II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C I

C. *a - - - men, a - men, a - - - men.*

A. *men, a - - - men, a - men, a - men, a - - - men.*

T. *a - - - men, a - men, a - - - men.*

B. *a - - - men, a - men, a - - - men.*

C II

C. *a - - - men, a - men, a - men, a - - - men.*

A. *a - - - men, a - men, a - - - men.*

T. *a - - - men, a - men, a - - - men.*

B. *a - - - men, a - men, a - - - men.*

C III

C. *a - - - men, a - men, a - - - men,*

A. *men, a - - - men, a - men, a - - - men.*

T. *a - - - men, a - men, a - - - men.*

B. *a - - - men, a - men, a - - - men.*

Vne,
Org
I e II

[4] 3] [4] 3]

Credo

This musical score is for a Credo, featuring a variety of instrumental and vocal parts. The instrumental section includes Cornetto I and II, Clarino I and II, Trombone I, II, and III, Violino I and II, Viola I, II, and III, and a Violone/Organo I & II. The vocal section consists of three choirs (Coro I, Coro II, and Coro III), each with Canto, Alto, Tenore, and Basso parts. The lyrics are in Latin, with the words "Pa - trem," repeated throughout. The score includes various musical notations such as rests, notes, and ornaments, as well as performance instructions like "Ripieno" and "Solo".

Instrumental Parts:

- Cornetto I
- Cornetto II
- Clarino I
- Clarino II
- Trombone I
- Trombone II
- Trombone III
- Violino I
- Violino II
- Viola I
- Viola II
- Viola III
- Violone, Organo I e II

Vocal Parts (Coro I, Coro II, Coro III):

- Canto
- Alto
- Tenore
- Basso

Lyrics:

Ripieno
Pa - trem,
Ripieno
Pa - trem,
[Ripieno]
Pa - trem,
[Solo]
Pa - trem, Pa - - trem, Pa - - - trem,

7

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

C. II

A.

T.

B.

C. III

A.

T.

B.

Vne,
Org
I e II

[Ripieno]

Pa - trem o - mni - po - ten - tem, fa - cto - rem cae - li, fa - cto - rem

[Ripieno]

Pa - trem o - mni - po - ten - tem, fa - cto - rem cae - li, fa - cto - rem

[Ripieno]

Pa - trem o - mni - po - ten - tem, fa - cto - rem cae - li, fa - cto - rem

[Ripieno]

Pa - trem o - mni - po - ten - tem, fa - cto - rem cae - li, fa - cto - rem

[Ripieno]

Pa - trem o - mni - po - ten - tem, fa - cto - rem cae - li et ter -

[Ripieno]

Pa - trem o - mni - po - ten - tem, fa - cto - rem cae - li et ter -

[Ripieno]

Pa - trem o - mni - po - ten - tem, fa - cto - rem cae - li et ter -

[Ripieno]

Pa - trem o - mni - po - ten - tem, fa - cto - rem cae - li et ter -

[Ripieno]

fa - cto - rem cae - li et ter - rae,

[Ripieno]

fa - cto - rem cae - li et ter - rae,

[Ripieno]

fa - cto - rem cae - li et ter - rae,

[Ripieno]

fa - cto - rem cae - li et ter - rae,

[Ripieno]

- trem, fa - cto - rem cae - li et ter - rae,

Ripieno

[#] [6] [#] [6] [#] [4] # [6] 4 3

12

Ct. I

Ct. II

C. I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

C. II

A.

T.

B.

C. III

A.

T.

B.

Vne,
Org
I e II

cae - li et ter - rae, vi-si-bi-li-um o - mni-um et in - vi - si - bi - li - um,

cae - li et ter - rae, vi-si-bi-li-um o - mni-um, vi-si-bi-li-um o - mni-um et...

cae - li et ter - rae, vi-si-bi-li-um o - mni-um, vi-si-bi-li-um o - mni-um

rae, vi-si-bi-li-um o - mni-um, vi-si-bi-li-um o - mni-um

rae, vi-si-bi-li-um o - mni-um, vi-si-bi-li-um o - mni-um

rae, vi-si-bi-li-um o - mni-um, vi-si-bi-li-um o - mni-um

vi-si-bi-li-um o - mni-um, vi-si-bi-li-um o - mni-um

vi-si-bi-li-um o - mni-um, vi-si-bi-li-um o - mni-um

vi-si-bi-li-um o - mni-um, vi-si-bi-li-um o - mni-um

4 3

[illegible]

21

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

C. II

A.

T.

B.

C. III

A.

T.

B.

Vne,
Org
I e II

Chri-stum, et in u-num Do - mi-num Je-sum Chri-stum, Fi - li-um

Do - mi-num Je-sum Chri-stum, et in u-num Do - mi-num Je-sum Chri-stum, Je- sum. Chri-stum,

Solo
Et in u-num Do - mi-num Je-sum Chri-stum, et in u-num Do - mi-num Je-sum Chri-stum,

[6]
4

24

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C.

A.

T.

B.

De - i u - ni - ge - ni - tum, u - ni - ge - ni - tum, Fi - li - um De - i u - ni - ge - ni - tum,

C.

A.

T.

B.

Fi - li - um De - i u - ni - ge - ni - tum, u - ni - ge - ni - tum, u - ni - ge - ni - tum, Fi - li - um

C.

A.

T.

B.

Fi - li - um De - i u - ni - ge - ni - tum, u - ni - ge - ni - tum,

Vne,
Org
I e II

[6] [6] [6] $\left[\begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \right]$ 4 # [6]

27

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

C. II

A.

T.

B.

C. III

A.

T.

B.

Vne,
Org
I e II

Fi - li-um De - i u - ni - ge-ni-tum, u - ni - ge-ni-tum, u - ni - ge - ni-tum. Et ex Pa - tre na -

Solo

Et ex Pa - tre na -

Solo

Et ex Pa - tre na -

[Solo]

Et ex Pa - tre na -

De - i u - ni - ge-ni-tum, u - ni - ge-ni-tum, Fi - li-um De - i u - ni - ge - ni-tum.

Fi - li-um De - i u - ni - ge-ni-tum, u - ni - ge - ni - tum.

[6] [♯] [♯] 6 5 [4 ♯] [♯] ♯ 6 7 6

31

Ct. I

Ct. II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

C. II

A.

T.

B.

C. III

A.

T.

B.

Vne,
Org
I e II

tum an - te o - mni - a, an - te o - mni - a sae - cu - la.

tum an - te o - mni - a, an - te o - mni - a sae - cu - la.

tum an - te o - mni - a, an - te o - mni - a sae - cu - la.

tum an - te o - mni - a, an - te o - mni - a sae - cu - la.

Et ex Pa - tre na - tum an - te o - mni - a,

Solo
Et ex Pa - tre na - tum an - te

[Solo]
Et ex Pa - tre na - tum an - te o - mni - a

[Solo]
Et ex Pa - tre na - tum an - te o - mni - a, an - te

6 7 [#] 6 [6] 6 4 3

35

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

C. II

A.

T.

B.

C. III

A.

T.

B.

Vne,
Org
I e II

Ripieno

De - um de De - o, De - um

Ripieno

De - um de De - o, De - um

Ripieno

De - um de De - o, De - um

[Ripieno]

De - um de De - o, De - um

Ripieno

an - te o mni - a sae - cu - la. De - um de De - o, De - um

Ripieno

o mni - a, o mni - a sae - cu - la. De - um de De - o, De - um

[Ripieno]

sae - - cu - la. De - um de De - o, De - um

[Ripieno]

o - mni - a sae - cu - la. De - um de De - o De - um

Ripieno

De - um de De - o, lu - men de lu - mi - ne, De - um

[Ripieno]

De - um de De - o, lu - men de lu - mi - ne, De - um

[Ripieno]

De - um de De - o, lu - men de lu - mi - ne, De - um

[Ripieno]

De - um de De - o, lu - men de lu - mi - ne, De - um

Ripieno

6 4 3 [6] 4 #3 [♯]

40

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

ve - rum Ge - ni - tum non fa - ctum, con - sub - stan - ti - a - lem Pa - tri:

C. II

A.

T.

B.

ve - rum Ge - ni - tum non fa - ctum, per quem

C. III

A.

T.

B.

ve - rum de De - o ve - ro. Ge - ni - tum non fa - ctum, per

Vne, Org I e II

6 4 # [#] [6] [7] [6] [6] 4 3

46

Ct. I

Ct. II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

C. II

A.

T.

B.

C. III

A.

T.

B.

Vne,
Org
I e II

per quem o - mni - a, o - mni - a

per quem o - mni - a fa - cta sunt,

per quem o - mni - a fa - cta sunt,

per quem o - mni - a fa - cta sunt,

om - ni - a fa - cta sunt, o - mni -

om - ni - a fa - cta sunt, o - mni - a,

om - ni - a fa - cta sunt, o - mni -

om - ni - a fa - cta sunt, o - mni -

quem, per quem o -

quem, per quem o -

quem, per quem o -

quem, per quem o -

[#] 6 4 [#] [6]

5

50

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

C. III

A. III

T. III

B. III

Vne, Org I e II

fa - - - cta sunt, fa - cta sunt. Solo

o - mni - a fa - - - cta sunt. Qui pro - pter nos Solo

o - mni - a, om - ni - a fa - - - cta sunt. Qui

o - - mni - a fa - cta sunt, fa - cta sunt.

a, o - mni - a fa - - - - cta sunt.

o - mni - a, o - mni - a fa - cta sunt.

a, o - - mni - a fa - cta sunt.

a, o - - mni - a fa - cta sunt.

- mni - a, o - mni - a fa - cta sunt.

- mni - a, o - mni - a fa - cta sunt.

- mni - a, o - mni - a fa - cta sunt.

- mni - a fa - cta sunt, fa - cta sunt.

- mni - a, o - mni - a fa - cta sunt.

Solo

3 4 3

56

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A. I

T. I

B. I

ho - mi - nes, qui pro - pter nos ho - mi -

pro - pter nos ho - mi - nes, qui

C. II

A. II

T. II

B. II

Solo

Qui pro - pter nos ho - mi - nes, qui pro - pter nos

[Solo]

et pro - pter nos - tram sa - lu - tem, qui

C. III

A. III

T. III

B. III

Solo

[Solo]

et pro - pter no - stram sa - lu - tem,

Qui pro - pter nos ho - mi - nes,

Vne,
Org
I e II

4 3 7 6

62

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C I

C.

A.

T. nes,
pro - pter nos ho - mi - nes, qui pro - pter nos

B.

C II

C.

A.

T. ho - mi - nes, et pro - pter
pro - pter nos ho - mi - nes, qui pro - pter no ho - mi - nes,

B.

C III

C.

A.

T. et pro - pter no - stram sa - lu - tem, pro - pter no - stram sa - lu - tem
et pro - pter no - stram sa - lu - tem, et pro - pter no - stram sa -

B.

Vne,
Org
I e II

[6] 7 [♯] 6 4 3 7 [♯] 6

68

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C I

C.

A.

T.

B.

de - scen - dit de cae - - lis, de -

ho - mi - nes,

C II

C.

A.

T.

B.

no - stram sa - lu - - tem de - scen - dit de cae - lis, de -

et pro - pter no - stram sa - lu - tem

C III

C.

A.

T.

B.

de - scen - dit de cae - - lis, de - scen - dit, de -

lu - tem, sa - lu - - tem

Vne,
Org
I e II

7 [♯] 6 4 [♯] [6] [6]

74

Ct. I

Ct. II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

scen - dit de cae - - lis,

de - scen - dit de cae - - lis, de -

C. II

A.

T.

B.

scen - dit de cae - - lis,

de - scen - dit de cae - lis, de -

C. III

A.

T.

B.

scen - dit de cae - - lis,

de - scen - dit de cae - lis, de - scen - dit, de -

Vne,
Org
I e II

6
5

[7]

4

3

[6]

[6]

80

Ct. I

Ct. II

C l. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

scen - dit de cae - - lis, de - scen - dit de cae - lis, de

de - scen - dit de

C. II

A.

T.

B.

scen - dit de cae - - lis, de - scen - dit de cae - lis, de

de - scen - dit de cae - - lis,

C. III

A.

T.

B.

scen - dit de cae - - lis, de - scen - dit de

scen - dit de cae - - lis, de - scen - dit de

Vne,
Org
I e II

6 5 4 # 6 [6] [6]

[illegible]

[illegible]

99

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

Ma-ri - a, Ma-ri - a Vir - gi - ne: Et ho-mo fa - ctus est, et ho-mo fa - ctus

-cto Et ho-mo fa - ctus est, et ho-mo fa - ctus

Et ho - mo fa - ctus est, et ho-mo fa - ctus est,

Et ho-mo fa - ctus est, et ho-mo fa - ctus

[Solo]

C. II

A.

T.

B.

ex Ma-ri - a, Ma-ri - a Vir - gi - ne: Et ho-mo fa - ctus est, et ho-mo

cto Et ho-mo fa - ctus est, et ho-mo

Et ho-mo fa - ctus est, et ho-mo

Et ho-mo fa - ctus est, et ho-mo

[Solo]

C. III

A.

T.

B.

ex Ma-ri - a, Ma-ri - a Vir - gi - ne: Et ho-mo fa - ctus est, et

cto Et ho-mo fa - ctus est, et

Et ho-mo fa - ctus est, et ho-mo

Et ho-mo fa - ctus est, et ho-mo

Et ho-mo fa - ctus est, ho -

Vne,
Org
I e II

5 6 5 6 6 4 3 [6] [6]

5

106

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

est, ho - - mo fa - ctus est.

est, et ho - mo fa - ctus est.

et ho - mo fa - - - ctus est.

est, ho - - - mo fa - - - ctus est. Solo Cru - ci - fi - xus e - ti - am pro

C. II

A.

T.

B.

fa - - - - - ctus est.

fa - ctus est, fa - - - ctus est.

fa - - - - - ctus est.

fa - - - - - ctus est.

C. III

A.

T.

B.

ho - mo fa - - - ctus est.

ho - mo fa - ctus, hom-mo fa-ctus est.

fa - ctus est, fa - - - ctus est.

- mo fa - - - ctus est.

Vne,
Org
I e II

4 # [♯] 7 6

111

Ct. I

Ct. II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A. I

T. I

B. I

no - bis sub Pon-ti-o Pi - la - to: pas - - - sus,

C. II

A. II

T. II

B. II

Solo

Cru - ci - fi - xus e - ti-am pro no - bis sub Pon-ti-o Pi - la - to: pas -

C. III

A. III

T. III

B. III

[Solo]

Cru - ci - fi - xus e - ti-am pro no - - bis sub Pon-ti - o Pi-

Vne,
Org
I e II

6 7 [#] 6 [#6] [6]

117

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A. I

T. I

B. I

cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to: pas - - - sus,

C. II

A. II

T. II

B. II

- - - sus, cru - ci - fi - xus e - ti - am pro no - - - bis, cru - ci -

C. III

A. III

T. III

B. III

la - to: pas - - - sus, cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi

Vne,
Org
I e II

4
2

[6]

7 [#]6

123

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C I

C.

A.

T.

B.

pas - - - sus, pas - - - sus, et se - pul - tus est, pas -

C II

C.

A.

T.

B.

fi - xus e - ti - am pro - no - bis, pro no - bis pas - - - sus, et se - pul - tus est, pas -

C III

C.

A.

T.

B.

la - to: pas - - - - sus, pas - - - sus, et se - pul - tus est,

Vne,
Org
I e II

6 7 6 [7] 6] 4 3 6 5 [6] 4 3

131

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C I

C.

A.

T.

B.

Ripieno

Et re - sur -

Et re - sur -

[Ripieno]

Et re - sur -

Ripieno

sus, et se - pul - tus est. Et re - sur -

C II

C.

A.

T.

B.

sus, et se - pul - tus est.

C III

C.

A.

T.

B.

pas - sus, et se - pul - tus est.

Vne, Org I e II

[4 2] [3] 4 3 6 5 [6] 4 3 [6]

Ripieno

137

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

re - xit ter - ti - a di - - e,

re - xit ter - ti - a di - - e,

re - xit ter - ti - a di - - e,

re - xit ter - ti - a di - - e,

Ripieno

C. II

A.

T.

B.

Et re - sur - re - xit ter - ti - a

Et re - sur - re - xit ter - ti - a

Et re - sur - re - xit ter - ti - a

Et re - sur - re - xit ter - ti - a

Et re - sur - re - xit ter - ti - a

[Ripieno]

C. III

A.

T.

B.

Et re - sur - re - - xit ter - ti - a

Et re - sur - re - - xit ter - ti - a

Et re - sur - re - - xit ter - ti - a

Et re - sur - re - - xit ter - ti - a

Et re - sur - re - - xit ter - ti - a

Vne, Org I e II

[6] [6]

[illegible]

145

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C I

C.

A.

T.

B.

scen - dit, a - scen - dit in cae - lum: se - det ad

scen - dit in cae - lum, in cae - lum: se - det ad

scen - dit in cae - lum, in cae - lum: se - det ad

scen - dit in cae - lum, in cae - lum: se - det ad

C II

C.

A.

T.

B.

se - det.

se - det.

se - det.

se - det.

C III

C.

A.

T.

B.

se - det.

se - det.

se - det.

se - det.

Vne,
Org
I e II

2 7 6 [2] [2] [2] [2]

152 [101] = ♩]

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

[101] = ♩]

C. I

A.

T.

B.

dex - te - ram Pa - - tris. Et i - te - rum, i - te - rum ven - tu - ras est cum

dex - te - ram Pa - - tris. Et i - te - rum

dex - te - ram Pa - - tris. Et i - te - rum

dex - te - ram Pa - - tris. Et i - te - rum

Solo

C. II

A.

T.

B.

Et i - te - rum, i - te - rum ven - tu - ras est cum

Et i - te - rum

Et i - te - rum

Et i - te - rum

Et i - te - rum

C. III

A.

T.

B.

Et i - te - rum i - te - rum ven

Et i - te - rum

Et i - te - rum

Et i - te - rum

Et i - te - rum

Vne, Org I e II

6 4 # [♯] [♯] [♯] 6

Solo

157

Ct. I

Ct. II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

C. II

A.

T.

B.

C. III

A.

T.

B.

Vne,
Org
I e II

glo - - ri-a, cum glo - - ri-a, cum glo-ri-a ju - di-ca-re vi - vos,

glo - - ri-a, cum glo - - ri-a, cum glo-ri-a ju - di-ca-re vi - vos, ju - di-ca-re

tu - ras est cum glo - - ri-a, cum glo - - ri-a, ju - di - ca - re vi - vos, ju - di -

[6] 6 [#] [6] 6 [6]

161

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

[Solo]

ju - di - ca-re vi - vos, ju - di - ca - re, ju - di - ca-re vi - vos

et mor - - tu - os, et

C. II

A.

T.

B.

[Solo]

vi - vos, vi - vos, ju - di - ca - re, ju - di - ca - re vi - vos, ju - di - ca-re vi - vos

et mor - - - tu - os,

C. III

A.

T.

B.

[Solo]

-ca - re vi - vos, ju - di - ca - re vi - vos, ju - di - ca - re vi - vos

et mor - tu - os,

Vne,
Org
I e II

6 [6] [7] [6] 6 5 6 6 [7]

172

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

C. II

A.

T.

B.

C. III

A.

T.

B.

Vne,
Org
I e II

re - gni non e - rit fi - nis. Et in Spi-ri-tum San - ctum, et in Spi-ri-tum San - ctum

Solo

re - gni non e - rit fi - nis. Et in Spi-ri-tum San - ctum Do -

Solo

re - gni non e - rit fi - nis. Et in Spi-ri-tum San - ctum, et in Spi-ri-tum San - ctum

[Solo]

re - gni non e - rit fi - nis. Et in Spi-ri-tum San - ctum, San-ctum

non e - rit fi - nis.

non e - rit fi - nis.

non e - rit fi - nis.

non e - rit fi - nis.

re - gni non e - rit fi - nis.

re - gni non e - rit fi - nis.

re - gni non e - rit fi - nis.

re - gni non e - rit fi - nis.

Solo

[6]

[#]

177

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

Do - mi - num, et vi - vi - fi - can - tem:

- mi - num, et vi - vi - fi - can - - tem:

Do - mi - num, et vi - vi - fi - can - tem, vi - vi - fi - can - tem:

Do - mi - num, et vi - vi - fi - can - - tem:

C. II

A.

T.

B.

Solo

qui ex Pa - tre, Fi - li - o - que pro - ce - dit, pro -

Solo

qui ex Pa - tre, Fi - li - o - que pro -

[Solo]

qui ex Pa - tre, Fi - li - o - que pro

[Solo]

qui ex Pat - re, Fi - li - o - que pro -

C. III

A.

T.

B.

Vne,
Org
I e II

7 [♯] 6 [♯]

6
5

[6] [♯]

181

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

Ripieno

si-mul ad-o-ra-tur,

Ripieno

si-mul ad-o-ra-tur,

[Ripieno]

si-mul ad-o-ra-tur,

[Ripieno]

si-mul ad-o-ra-tur,

C. II

C.

A.

T.

B.

Ripieno

ce - dit.

ce - dit.

ce - dit.

ce - dit.

ce - dit.

ce - dit.

Ripieno

si-mul ad-o-ra-tur,

Ripieno

si-mul ad-o-ra-tur,

[Ripieno]

si-mul ad-o-ra-tur,

[Ripieno]

si-mul ad-o-ra-tur,

C. III

C.

A.

T.

B.

Solo

Qui cum Pa-tre, cum Pa-tre, et Fi-li-o

Solo

Qui cum Pa-tre, cum Pa-tre, et Fi-li-o

[Solo]

Qui cum Pa-tre, <qui cum Pa-tre>, cum Pa-tre, et Fi-li-o

[Solo]

Qui cum Pa-tre, <qui cum Pa-tre>, et Fi-li-o

Ripieno

si-mul ad-o-

Ripieno

si-mul ad-o-

[Ripieno]

si-mul ad-o-

[Ripieno]

si-mul ad-o-

Vne, Org I e II

[#]

[6]

[6]

#

185 [O = 101.]

Ct. I

Ct. II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

[O = 101.]

C. I

A.

T.

B.

et con - glo - ri - fi - ca - - tur: qui lo - cu - tus est,

et con - glo - ri - fi - ca - - - tur: qui lo - cu - tus est,

et con - glo - ri - fi - ca - - - - tur: qui lo - cu - tus est,

et con - glo - ri - fi - ca - - - - - tur: qui lo - cu - tus est,

C. II

A.

T.

B.

et con - glo - ri - fi - ca - - - tur: qui lo -

et con - glo - ri - fi - ca - - - - tur: qui lo -

et con - glo - ri - fi - ca - - - - - tur: qui lo -

et con - glo - ri - fi - ca - - - - - tur: qui lo -

C. III

A.

T.

B.

-ra - tur, et con - glo - ri - fi - ca - tur:

ra - tur, et con - glo - ri - fi - ca - tur:

ra - tur, et con - glo - ri - fi - ca - tur:

ra - tur, et con - glo - ri - fi - ca - tur:

Vne,
Org
I e II

[#] 4 # [#] #

190

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

C.

A.

T.

B.

qui lo - cu - tus est per Pro - - -

qui lo - cu - tus est per

qui lo - cu - tus est per pro -

qui lo - cu - tus est per Pro - - -

C II

C.

A.

T.

B.

cu - - tus est per Pro - - -

cu - - tus est per Pro - - -

cu - - tus est per Pro - - -

cu - - tus est per Pro - - -

C III

C.

A.

T.

B.

qui lo - cu - tus est per Pro - - -

qui lo - cu - tus est per Pro - - -

qui lo - cu - tus est per Pro - - -

qui lo - cu - tus est per Pro - - -

Vne,
Org
I e II

[$\text{||}\text{O}\text{||}\text{.} = \text{J}$]

193

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

[$\text{||}\text{O}\text{||}\text{.} = \text{J}$]

C. I

A.

T.

B.

phe - - - - - tas. Solo

Pro - phe - - - - tas. Et u - nam, san - ctam, ca - tho - li - cam et a - po - sto - li -

phe - - - - - tas. Solo

phe - - - - - tas. Et u - nam, san - ctam, ca - tho - li - cam et a - po - sto - li -

[Solo]

phe - - - - - tas. Et u - nam, san - ctam, ca - tho - li - cam et a - po -

C. II

A.

T.

B.

- - - phe - - - - tas.

- - - phe - - - - tas.

phe - - - - - tas.

- - - phe - - - - tas.

C. III

A.

T.

B.

- - - phe - - - - tas.

- - - phe - - - - tas.

phe - - - - - tas.

- - - phe - - - - tas.

Vne,
Org
I e II

[4 3] [6] 6

197

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

[Solo]

Con - fi - te-or u - num ba-pti sma.

cam Ec - cle - si - am.

cam Ec - cle - si - am.

sto - li - cam Ec-cle - si - am.

C. II

A.

T.

B.

Solo

Con-fi - te - or, con - fi - te-or u - num ba-pti - sma

[Solo]

in - re - mis - si -

C. III

A.

T.

B.

Solo

Con - fi - te - or, con - fi - te - or u - nam ba-pti - sma

[Solo]

in - re - mis - si - o - nem pec-ca -

Vne, Org I e II

[6] 6 5 [4] # [4] [6] 7 6 5 6 [6]

201

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

[$\text{♩} = \text{♩} \cdot \text{.}$]

C. I

A. I

T. I

B. I

[Solo]

Et ex-spe - cto, ex - spe - cto

o-nem pec-ca-to - rum.

re - sur-re - cti - o-nem mor-tu - o-rum.

C. II

A. II

T. II

B. II

Solo

Et ex-spe-cto, ex - spe - cto

o-nem pec-ca-to - rum.

[Solo]

re-sur re-cti - o-nem mor-tu - or - um, mor - tu - o-rum.

C. III

A. III

T. III

B. III

Solo

Et ex-spe-cto, ex - spe - cto

to - - rum.

[Solo]

re - sur re - cti-o-nem mor-tu - or-um, mor - tu - o-rum.

Vne,
Org
I e II

6 [6] 6 5
4 4 [♯]

4 2 [6] [6]

6 5
4 3

206

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

C. II

A.

T.

B.

C. III

A.

T.

B.

Vne,
Org
I e II

Et vi - tam ven - tu - ri, ven-tu - ri sae - cu - li. A - men,

Et vi - tam ven - tu - ri, ven-tu - ri sae - cu - li. A - men,

Et vi - tam, vi - tam ven-tu - ri sae - cu - li. A - men,

Et vi - tam ven - tu - ri, ven-tu - ri sae - cu - li.

Et vi - tam ven - tu - ri, ven-tu - ri sae - cu - li.

Et vi - tam ven - tu - ri, ven-tu - ri sae - cu - li.

Et vi - tam ven - tu - ri, ven-tu - ri sae - cu - li.

[6] [6] 6 6

212

Ct. I

Ct. II

Cl. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

C. II

A.

T.

B.

C. III

A.

T.

B.

Vne,
Org
I e II

a - - - - men, a - - - - men,

a - - - - men, a - - - - men, a - men,

a - - - - men, a - men, a - men, a - men,

a - - - - men, a - men,

A - men, a - -

A - men,

A - men,

A - men,

[6] [♯] [6] ♯

217

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

C. III

A. III

T. III

B. III

Vne,
Org
I e II

men, a - - - men, a - men, a - men,

a - - - men, a - men, a - men, a - men,

a - - - men, a - men, a - men, a - men,

a - - - men, a - men,

Ripieno

Et vi - tam ven - tu - ri, ven-tu - ri

Ripieno

Et vi - tam ven - tu - ri, ven-tu - ri

Ripieno

Et vi - tam ven - tu - ri, ven-tu - ri

[Ripieno]

Et vi - tam ven - tu - ri, ven-tu - ri

[#] [6] [6] [6]

223

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

Ripieno

C. et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li. a - men,

A. Ripieno et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li. a - men,

T. [Ripieno] et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li. a - men,

B. [Ripieno] et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li. a - men,

et vi - tam et vi - tam ven - tu - ri sae - cu - li. a - men,

C. [Ripieno]

A. a - - -

T. [Ripieno]

B. a - men,

a - men,

C. sae - cu - li. A - men,

A. sae - cu - li. A - men,

T. sae - cu - li. A - men,

B. sae - cu - li. A - men,

Vne, Org I e II

[#] [#6] [#] [6] [#6] [#]

228

Ct. I
 Ct. II
 C I. I
 Cl. II
 Tb. I
 Tb. II
 Tb. III
 Vln. 1
 Vln. 2
 Vla. I
 Vla. II
 Vla. III
 C I
 C II
 C III
 Vne,
 Org
 I e II

a - - - - - men,
 a - men, a - men, a - men,
 a - men, a - men, a - men,
 a - men, a - men, a - men
 - men, a - men, a - - - - men,
 a - men, a - men, a - men, a -
 a - men, a - men, a - men, a - men,
 a - men, a - men, a - men, a - men,
 a - - - - men, a - men,
 a - men, a - men, a - men, a - men,
 a - men, a - men, a - men, a - men,
 a - men, a - men, a - men, a - men,

233

Ct. I

Ct. II

C I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

C. III

A. III

T. III

B. III

Vne,
Org
I e II

a - - - men, a - men, a - men,

a - men, a - men, a - men a - -

a - men, a - - - men, a - men,

a - men, a - men, a - men, a - men,

a - - - men, a - - -

men, a - - men, a - men,

a - - men,

a - - - men

a - men,

- men, a - - - - men,

a - - - men, a - men, a - -

a - - - men, a - men, a - men,

a - - - men, a - men, a - men,

237

Ct. I

Ct. II

C. I. I

Cl. II

Tb. I

Tb. II

Tb. III

Vln. 1

Vln. 2

Vla. I

Vla. II

Vla. III

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

C. III

A. III

T. III

B. III

Vne, Org I e II

[4] [3] [4] [3]

Sanctus

[illegible]

6

C t I

C t II

C I I

C I II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

[Solo]

C. *ctus,* san-ctus Do-mi-nus De-us Sa - ba - oth, De-us Sa - ba -

A. *ctus.*

T. *san - ctus,*

B. *ctus,*

Solo

C. *ctus,* san-ctus Do - mi-nus De-us Sa - ba - oth, Do-mi-nus De-us Sa - ba - oth, De-us Sa - ba -

A. *ctus,*

T. *ctus,*

B. *ctus,*

Solo

C. *ctus,* san-ctus Do-mi-nus De-us Sa - ba - oth, Do-mi-nus De-us, *Do-mi-nus De-us* Sa - ba -

A. *san - ctus,*

T. *ctus,* [Solo] san-ctus

B. *ctus,*

Vln. Org I e II

5 6 [6] [6] [6] 4 3

10

C t I

C t II

C I I

C I II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

C. III

A. III

T. III

B. III

Vln. Org I e II

oth,

[Solo]

san-ctus Dom-ni-nus De-us Sa-ba-oth, De-us Sa-ba-oth.

oth,

[Solo]

san-ctus Do-mi-nus De-us Sa-ba-oth Do-mi-nus De-us, De-us Sa-ba-oth.

oth,

san-ctus Do-mi-nus De-us,

Do-mi-nus De-us Sa-ba-oth Do-mi-nus De-us, Do-mi-nus De-us Sab-ba-oth.

[6] [6] 6 [7] [6] 4 # 6

13

[♩ = 60]

C t I

C t II

C I I

C I II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

C. II

A.

T.

B.

C. III

A.

T.

B.

Vln. Org
I e II

san-ctus Do-mi-nus De-us Sa-ba-oth, san-ctus Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt
[Ripieno]

De - us, Do-mi-nus De-us Sa-ba-oth, De - us Sa - ba - oth, De - us Sab - ba-oth. Ple - ni sunt
[Ripieno]

Do - mi-nus De-us Sa - ba-oth, De - us Sa - ba - oth, De - us Sab - ba-oth. Ple - ni sunt
[Ripieno]

6 [6] 4 # [6] 4 3

[6]

25 [♩ = ♩]

C t I

C t II

C I I

C I I

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

[♩ = ♩]

C. I

A. I

T. I

B. I

ter - ra, et ter - ra glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a

C. II

A. II

T. II

B. II

ter - ra, et ter - ra glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a

C. III

A. III

T. III

B. III

ter - ra, et ter - ra glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a

Vln. Org
I e II

[2] [2]

[illegible]

37

C t I

C t II

C I I

C I II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

C. III

A. III

T. III

B. III

Vln. Org I e II

san - na, o - san - na in ex - cel - sis

o - san - na, o - san - na in ex - cel - sis

o - san - na, o - san - na in ex - cel - sis

san - na in ex - cel - sis, in ex - cel - sis

Solo

O - san - na, o - san - na in ex - cel - sis, in ex -

Solo

O - san - na, o - san - na in ex - cel - sis,

[Solo]

O - san - na, o - san - na in ex -

[Solo]

O - san - na, o - san - na

6 [♯] [6] [4] ♯ [6] [♯6] [6] 6

42

C t I

C t II

C I I

C I II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C I

C.

A.

T.

B.

C II

C.

A.

T.

B.

C III

C.

A.

T.

B.

Vln.
Org
I e II

[Ripieno]

o - san - na, o -
Ripieno

O - san - na, o -
[Ripieno]

O - san - na, o -
[Ripieno]

o - san - na, o -
Ripieno

cel - sis

in ex - cel - sis

cel - sis

in ex - cel - sis

o -
Ripieno

o -
[Ripieno]

o -
[Ripieno]

o -

4 #

[6]

4 #

47

C t I

C t II

C I I

C I II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A.

T.

B.

C. II

A.

T.

B.

Ripieno

C. III

A.

T.

B.

Vln. Org I e II

san - na, o - san - na, o - san - na in ex - cel - sis, o - san - na, o - san - na,

san - na, o - san - na, o - san - na in ex - cel - sis, o - san - na, o - san - na,

san - na, o - san - na, o - san - na in ex - cel - sis, o - san - na, o - san - na,

san - na, o - san - na, o - san - na in ex - cel - sis, o - san - na, o - san - na,

san - na, o - san - na, o - san - na, o - san - na, o - san - na, o -

san - na, o - san - na, o - san - na, o - san - na, o - san - na, o -

san - na, o - san - na, o - san - na, o - san - na, o -

O - san - na, o - san - na, o - san - na, o - san - na, o -

O - san - na, o - san - na, o - san - na, o - san - na, o -

O - san - na, o - san - na, o - san - na, o - san - na, o -

O - san - na, o - san - na, o - san - na, o - san - na, o -

6 # 5 [] 6 [# 6] 4 # [6] # [6]

52

C t I

C t II

C I I

C I II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

C. III

A. III

T. III

B. III

Vln. Org I e II

o - san - na, o - san - na, o - san - na, o - san - na

o - san - na, o - san - na, o - san - na, o - san - na

o - san - na, o - san - na, o - san - na, o - san - na

o - san - na, o - san - na, o - san - na, o - san - na

san - na in ex - cel - sis, o - san - na, o - san - na, o - san - na, o - san - na

san - na in ex - cel - sis, o - san - na, o - san - na, o - san - na, o - san - na

san - na in ex - cel - sis, o - san - na, o - san - na, o - san - na, o - san - na

san - na in ex - cel - sis, o - san - na, o - san - na, o - san - na, o - san - na

o - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o -

o - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o -

o - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o -

o - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o -

[6] 4 # [6] [6] 6

57

C t I

C t II

C I I

C I II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C I

C. in ex - cel - sis o - san - na, o - san - na o - san - na, o -

A. in ex - cel - sis o - san - na, o - san - na o - san - na, o -

T. in ex - cel - sis o - san - na, o - san - na, o - san - na, o -

B. in ex - cel - sis, ex - cel - sis o - san - na, o - san - na o - san - na, o -

C II

C. in ex - cel - sis, o - san - na, o - san - na

A. in ex - cel - sis, o - san - na in - ex - cel - sis

T. in ex - cel - sis, o - san - na, o - san - na

B. in ex - cel - sis, o - san - na, o - san - na

C III

C. san - na in ex - cel - sis, o - san - na, o - san - na

A. san - na in ex - cel - sis, o - san - na, o - san - na

T. san - na in ex - cel - sis, o - san - na, o - san - na

B. san - na in ex - cel - sis, o - san - na, o - san - na

Vln, Org I e II

4 3 4 3 6

62

C t I

C t II

C I I

C I II

Tb. I

Tb. II

Tb. III

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

C. III

A. III

T. III

B. III

Vln, Org I e II

san - na in ex - cel - sis in ex - cel - - - sis.

san - na in ex - cel - sis, in ex - cel - - - sis.

san - na in ex - cel - sis, in ex - cel - - - sis.

san - na in ex - cel - sis, in ex - cel - - - sis.

in ex - cel - - - sis, in ex - cel - - - sis.

in ex - cel - - - sis, in ex - cel - - - sis.

in ex - cel - - - sis, in ex - cel - - - sis.

in ex - cel - sis o - san - na in ex - cel - - - sis.

in ex - cel - sis, in ex - cel - - - sis.

in ex - cel - sis, in ex - cel - - - sis.

in ex - cel - sis, in ex - cel - - - sis.

in ex - cel - sis, in ex - cel - - - sis.

[4 3] [4 3]

Agnus Dei

Cornetto I
 Cornetto II
 Clarino I
 Clarino II
 Trombone I
 Trombone II
 Trombone III
 Violino I
 Violino II
 Viola I
 Viola II
 Viola III

Coro I
 Canto
 Alto
 Tenore
 Basso

Coro II
 Canto
 Alto
 Tenore
 Basso

Coro III
 Canto
 Alto
 Tenore
 Basso

Violone,
 Organo
 I e II

Solo
 A - gnus De - i qui - tol - lis pec - ca - ta
 Solo
 A - gnus De - i qui - tol - lis
 Solo
 pec - ca - ta
 Solo
 pec - ca - ta
 Solo
 A - gnus De - i qui tol - lis pec - ca - ta,
 Solo
 A - gnus De - i qui tol - lis
 Solo
 pec - ca - ta,
 Solo
 pec - ca - ta,
 Solo
 A - gnus De - i qui tol - lis pec - ca - ta mun -
 Solo
 A - gnus De - i qui tol - lis
 Solo
 pec - ca - ta mun -
 Solo
 pec - ca - ta mun -
 Solo
 pec - ca - ta mun -
 Solo
 A - gnus De - i qui tol - lis pec - ca - ta mun -

4
 2
 [6]
 4
 2
 [6]
 [7]
 [7]
 7
 [7]
 4
 #

9

C t I

C t II

Tb I

Tb II

Tb III

Vln. I

Vln. II

Vla I

Vla II

Vla III

C.

A.

T.

B.

C I

C.

A.

T.

B.

C II

C.

A.

T.

B.

C III

C.

A.

T.

B.

Vne,
Org
I e II

mi - - - se - - - re - - -

Ripieno

mi-se - re-re, mi-se - re-re, mi-se - re-re, mi-se - re-re, mi-se - re-re, mi-se - re-re,

f [Ripieno] p f p f p

mi-se - re-re, mi-se - re-re, mi-se - re-re, mi-se - re-re, mi-se - re-re, mi-se - re-re,

f [Ripieno] p f p f p

mi-se - re-re, mi-se - re-re, mi-se - re-re, mi-se - re-re, mi-se - re-re, mi-se - re-re,

f [Ripieno] p f p f p

pec - ca - ta mun - di mi - - - se - - - re - - -

[Ripieno]

pec - ca - ta mun - di mi-se - re-re, mi-se - re-re, mi-se - re-re, mi-se - re-re, mi-se - re-re, mi-se - re-re,

f [Ripieno] p f p f p

pec - ca - ta mun - di mi-se - re-re, mi-se - re-re, mi-se - re-re, mi-se - re-re, mi-se - re-re, mi-se - re-re,

f [Ripieno] p f p f p

di mi - - - se - - - re - - -

[Ripieno]

di mi-se - re-re, mi-se - re-re, mi-se - re-re, mi-se - re-re, mi-se - re-re, mi-se - re-re,

f [Ripieno] p f p f p

-di mi-se - re-re, mi-se - re-re, mi-se - re-re, mi-se - re-re, mi-se - re-re, mi-se - re-re,

f [Ripieno] p f p f p

di mi-se - re-re, mi-se - re-re, mi-se - re-re, mi-se - re-re, mi-se - re-re, mi-se - re-re,

f [Ripieno] p f p f p

[#] [2] 4 # [2] [6] [2] [6] [2] [6] [2] [6] [2] [6] [2] [6]

22

C t I

C t II

C I I

C I II

Tb I

Tb II

Tb III

Vln. I

Vln. II

Vla I

Vla II

Vla III

C.

A.

T.

B.

De - i qui tol - lis pec - ca - ta mun - di do - na no - bis pa - cem,

Solo

Ripieno

pec - ca - ta mun - di do - na no - bis pa - cem,

Solo

Ripieno

pec - ca - ta mun - di do - na no - bis pa - cem,

[Ripieno]

De - i qui tol - lis pec - ca - ta mun - di do - na no - bis

Solo

Ripieno

pec - ca - ta, pec - ca - ta mun - di do - na no - bis

Solo

Ripieno

pec - ca - ta, pec - ca - ta mun - di do - na no - bis

[Ripieno]

De - i qui tol - lis pec - ca - ta pec - ca - ta mun - di do - na no - bis

Solo

Ripieno

pec - ca - ta pec - ca - ta mun - di do - na no - bis

Solo

Ripieno

pec - ca - ta pec - ca - ta mun - di do - na no - bis

[Ripieno]

De - i qui tol - lis pec - ca - ta pec - ca - ta mun - di do - na no - bis

4 2 [6] 7 [7] 7 [7] 4 # [7] 7 4 # [7] [6] [7]

29

C t I

C t II

C I I

C I II

Tb I

Tb II

Tb III

Vln. I

Vln. II

Vla I

Vla II

Vla III

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

C. III

A. III

T. III

B. III

Vne,
Org
I e II

no - bis pa - cem, do - na no-bis pa - cem,

pa - cem, pa - - cem do - na no-bis pa - cem

do - na, do - - na do - na no-bis pa - cem

pa - cem, pa - - cem do - na no - bis pa - cem

pa - cem, pa - cem, pa - - cem, do - na no-bis

pa - cem, pa - cem, pa - - cem do - na no-bis

pa - cem, pa - cem, pa - cem do - na no-bis

pa - cem, pa - cem, pa - - - - cem do - na no - bis

Ripieno

do - na no - bis pa - cem, no - bis pa - - - - cem

[Ripieno]

do - na no-bis pa - cem, do - na no - - - - bis

[Ripieno]

do - na no-bis pa - cem, pa - cem, pa - - cem

[Ripieno]

do - na no-bis pa - cem, pa - cem, pa - - - - cem,

[#] [4] # [4] # [4] # [4] # [4] #

33

C t I

C t II

C I I

C I II

Tb I

Tb II

Tb III

Vln. I

Vln. II

Vla I

Vla II

Vla III

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

C. III

A. III

T. III

B. III

Vne,
Org
le II

no - bis pa - cem, do - na no-bis pa - cem,

pa - cem, pa - cem do-na no-bis pa - cem,

do - na, do - na do - na no-bis pa - cem

pa - cem, pa - cem, do-na no - bis pa - cem

pa - cem, pa - cem, pa - cem do - na no-bis

pa - cem, pa - cem, pa - cem do - na no-bis

pa - cem, pa - cem, pa - cem do-na no - bis

do - na no-bis pa-cem, no - bis pa - cem

do - na no-bis pa-cem, no - bis pa - cem

do - na no-bis pa-cem, pa - cem, pa - cem

do-na no - bis pa-cem, pa - cem, pa - cem,

[#] [x] 4 # [x]
[x 5]

38

C t I

C t II

C I I

C I II

Tb I

Tb II

Tb III

Vln. I

Vln. II

Vla I

Vla II

Vla III

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

C. III

A. III

T. III

B. III

Vne,
Org
le II

pa - cem, pa - cem, pa - cem, pa - cem,

pa - cem, pa - cem, do - na no - bis

do - na, do - na, pa - cem, pa - cem

pa - cem, pa - cem, pa - cem, pa - cem

pa - cem, pa - cem, pa - cem, pa - cem,

pa - cem, pa - cem, pa - cem, pa - cem,

pa - cem, pa - cem, pa - cem, pa - cem,

do - na no - bis pa - cem, no - bis pa - cem, pa - cem, pa - cem,

do - na no - bis pa - cem, pa - cem, pa - cem, do - na no - bis

do - na no - bis pa - cem, pa - cem, pa - cem, do - na no - bis

do - na no - bis pa - cem, pa - cem, pa - cem, pa - cem, pa - cem,

4 #

43

C t I

C t II

C I I

C I II

Tb I

Tb II

Tb III

Vln. I

Vln. II

Vla I

Vla II

Vla III

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

C. III

A. III

T. III

B. III

Vne,
Org
I e II

pa - cem, pa - cem, pa - - - cem.

pa - cem, pa - - - - - cem.

pa - cem, pa - - - - - cem.

pa - cem, pa - - - - - cem.

pa - cem, pa - - - - - cem.

pa - cem, pa - - - - - cem.

pa - cem, pa - - - - - cem.

do - - na no - - bis pa - cem.

pa - cem, pa - - - - - cem.

pa - - - cem, pa - - - cem.

pa - cem, pa - - - - - cem.

3 4 3

SOURCE DESCRIPTION

This edition is prepared from a photocopy of twenty-seven complete partbooks of J. C. Kerll's *Missa a Tre Chori* held in the Benediktiner-Stift Musikarchiv at Kremsmünster, Austria. I would like to thank the staff of the archive for their co-operation and quick supply of copies of all the partbooks. A second source of the *Missa a Tre Chori* is held at the Kroměříž Hudební Archiv in the Czech Republic. Unfortunately, all efforts to contact this archive have been unanswered. This edition is therefore based solely upon the Kremsmünster set. This source description aims to show that the current partbooks of the Kremsmünster set are possibly an amalgamation of two sets of performance partbooks. From one set come the Violone and what I have labelled the Organ I partbooks. At some time this set was replaced by the second performance set, to which all the other partbooks belong.

The archive at Kremsmünster holds several masses by Kerll that are known to have been copied at the abbey. For example, the copy of *Missa Non sine quare* contains inscriptions at the bottom of the basso continuo parts, indicating that it was copied whilst Pater Theodorich Beer was *Regens chori* at the abbey (1689-1708); similarly, the partbooks of the *Missa Cuius toni* have the marking 'sub P. T. B.'. Unfortunately, the partbooks of the *Missa a Tre Chori* do not contain any inscription that would help to identify their provenance. However, during the second half of the seventeenth century the abbey's reputation as a centre for sacred music in Austria was second only to that of the abbey at Melk.¹ Therefore it is probable that the partbooks of the *Missa a Tre Chori* were copied at Kremsmünster, either to add to the library's collection or for performance.

¹ Altman Kellner, 'Musikgeschichte des Stiftes Kremsmünster', (Kassel: Bärenreiter, 1956), 137

The date when the partbooks were copied cannot be ascertained. Guido Adler stated that all the masses at Kremsmünster, including the partbooks of the *Missa a Tre Chori*, were copied during the later half of the seventeenth century.² This date coincides with the completion of the abbey's new library in 1689, which may have led to an increased interest in the copying of manuscripts, including music, to add to the library's prestige.

The title page of the mass which was supplied with the reproductions of the partbooks is transcribed on page 212 of this edition. This title page is a later addition to the set of partbooks. Adler states that this page was added to the manuscript during the nineteenth century,³ as previously only the Organ II partbook contained a legible title. Listed at the top right hand corner of this title page is the library shelf mark: Ser. C, Fasc. 14, with the 14 crossed out and then rewritten. Directly underneath this is No 151 which is also crossed out and replaced with 702 (see Facsimile 3).

The Missa a Tre Chori is preserved in a set of small manuscript partbooks in folio format.⁴ Whilst none of the folios of the partbooks is numbered on my photocopy, I have studied the margins that are visible to try to ascertain which side of the folio is the recto and which the verso. The first page of each partbook tends to have a wider right-hand margin than left and thus appears to be the recto side of the leaf. Consequently, page two of each partbook has a wider left-hand margin and the right-margin is frequently lost in the binding. Therefore it appears that page two of each partbook is the verso side of the leaf. Unfortunately, I was not supplied with

² Biber, Schmeltzer, Kerll, in Guido Adler, ed., 'Messen von Heinrich Biber, Heinrich Schmeltzer, Johann Caspar Kerll', in *Denkmäler der Tonkunst in Österreich*, vol. 49 (Vienna: Breitkopf und Härtel, 1916), 166.

³ *ibid.*

⁴ *ibid.*

photocopies of the bindings of the partbooks and therefore cannot comment on this feature of them.

As the edges of the pages are not always visible on the photocopy, it is difficult to determine the page height and width of the original source. However, on page four of the Alto II partbook both the top and bottom edges of the page are visible, giving an average page height of 270 mm. This height is likely to remain fairly consistent throughout all the partbooks, perhaps with the exception of the Violone and Organ I partbooks. The only page in these books of which both the left- and the right-hand edge is visible is page two of the Violone partbook; the average width of this page is 203 mm. The Violone partbook is therefore significantly narrower than the majority of its current companions, and this is a strong indication that it originally belonged to a different set. This partbook will be discussed in more detail later, but since most of the partbooks in this earlier set are lost, it is impossible to state that they all had a page-width of 203 mm.

Every page of the partbooks contains ten ruled staves, each measuring 8.5 mm from the top to the bottom line. The staves are generally straight, although it is possible to identify a few that slope slightly. The spacing between the bottom line of one staff and the top line of the staff beneath is 11 mm. However, on several of the pages the space between staves five and six is greater (between 13 and 14 mm). This leads to the conclusion that a five-nibbed rastrum was probably used to draw the staves onto the paper for the partbooks.

The barring of the music in the partbooks is irregular. The bar-lines, which generally cross over the bottom and top lines of the staff, appear to have been drawn with a rule. The spacing of the notes within a bar is fairly even throughout all the partbooks: the notes are never bunched together. The bar-lines must therefore have been

copied at the same time as the notes by the same scribe and were not pre-drawn onto the stave.

Throughout the partbooks the number of bars rest is indicated in two ways. Firstly, the correct number of breve rests is written out with their exact number written above them. Secondly, and used in sections such as the ‘Crucifixus’, when many voices and instruments remain silent, the name of the section is written on the stave followed by the word Tacet. For example, the vocal parts that do not participate in the ‘Crucifixus’ have ‘Crucifixus Tacet’ written in their partbooks, whereas the resting instrumental parts have the number of breve rests. That rests are indicated in two ways and is not evidence that the copying was the work of two scribes. In this instance it was far more sensible to write ‘Crucifixus Tacet’ in the vocal partbooks, as the singers would have known the text of the Mass: they would have been able to follow the text and prepare themselves, towards the end of the ‘Crucifixus’, to start singing again at ‘Et resurrexit’.

The first page of each partbook has the name of the instrument or voice to which the book belongs written in the top right-hand corner. The vocal partbooks also have the choir number to which the voices belong written, as ‘Imo Choro Concert[ato]’ for the voices belonging to choir I, ‘2do Choro Concert[ato]’ for those in choir II, and finally ‘3tio Choro Concert[ato]’ for choir III. The instrumental partbooks have their instrument name followed by ‘Imo’ or ‘Ima’ in the case of the Violas, ‘2do/2da’ and finally ‘3tio/3tia’. The Clarino I partbook is an exception to this rule, as its title appears as ‘Clarino Primo’. However, as with the notation of the rests, this appears to be a mere variation. It will become clear that all the instrumental partbooks with the exception of the Violone and Organ I parts were copied by one principal copyist who was responsible for everything written on the page, perhaps with the exception of ruling the staves.

In addition to instrumental names the Violone and Organ partbooks also have the title of the Mass written above stave one on the first page of their partbooks. The title, which is written as *Missa a 3 Chori 2 Violini: 3 Viole. 2 Cornetti: 3 Tromboni. 2. Clarini*, is faded beyond comprehension on the Violone partbook and is barely visible on the partbook identified as Organ I (see Facsimile 4). The hand that supplied the title to the Violone and Organ I partbooks is the same, but this is a different hand to that which supplied the title of the Organ II partbook. This is further evidence to support the hypothesis that the Kremsmünster set as we see it today actually includes partbooks from two different performance sets. The first of these sets was perhaps made from an autograph score. For some reason a second set – the majority of the partbooks surviving today – was made from the same original source or autograph. We seem to be left with a set of partbooks of which Violone and Organ I come from performance set one and the rest from performance set two. This hypothesis is supported by the inscription of the composer's name on the continuo partbooks. Whilst Kerll's name is faded beyond recognition on the Violone partbook, the Organ I partbook gives his name as *Del Sig: Kasparo Kerl*; the Organ II partbook lists his name as '*Del Sig: Casparo Kere*'. Again, the hand that inscribed Kerll's name on the Organ II partbook is not the same hand that provided the inscription of the Organ I partbook.

The figuring of the continuo partbooks further supports my hypothesis. The figures are written above the notes in all three of the continuo partbooks. The Violone part is virtually unfigured, whilst Organ II is more fully figured than Organ I. As the Organ I partbook may have been copied from the composer's own manuscript score, and since we know that Kerll led performances of his own music,⁵ his partbook would have required fewer figures. When the second set was compiled, the copyist decided to

⁵ Albert C. Giebler, 'The Masses of Johann Caspar Kerll', 2 vols, Ph.D. diss (University of Michigan, 1956), i, 24.

supply additional figures in the Organ partbook, to remove any ambiguities. Therefore, rather than the *Missa a Tre Chori* having a missing Organ part, as suggested by Albert C. Giebler,⁶ this Mass may always have had just one Organ part. This would explain why the Organ partbooks are the only ones that do not have ‘Imo’ or ‘2do’ written on them.

It is not clear why the Kremsmünster set does not include a Violone partbook from performance set two. It may be that this partbook is now lost or that the copyist did not bother to write it out – either because the Violone only doubled the bass line of the Organ part or because the abbey no longer had access to a Violone at the time that set two was copied.

VOCAL PARTBOOKS

So far as their physical appearance is concerned, the notes contained in the vocal partbooks share many common characteristics and seem to have been supplied by one scribe. Firstly, none of the note-heads is perfectly round. The note-heads of quavers, semiquavers and crotchets bleed into the stem, whilst in the minims the stem joins the note-head at the centre. Secondly, throughout the vocal partbooks the beams that connect groups of semiquavers and quavers are curved upwards for down-stems and downwards for up-stems. Finally, in all the vocal partbooks the notation of a single semiquaver with a down-stem is very stylised; it appears as a quaver with a flick in its tail that resembles an unfinished flat sign. The consistency of the notation throughout

⁶ Albert C. Giebler, ‘The Masses of Johann Caspar Kerll’, 2 vols, Ph.D. diss (University of Michigan, 1956) i, 22.

the twelve vocal partbooks, including the presence of the stylised semiquavers, supports the theory that one scribe provided all the notes to the vocal partbooks.

Having established that the notes were provided by one scribe, an examination of the clefs and time signatures throughout the vocal partbooks serves to support the theory that a single scribe was responsible for all the notation in the books. I would expect the scribe who copied the notes to have copied the clefs and time signatures, which is what happened in these *Missa a Tre Chori* partbooks. As far as it is possible to tell, all the clefs appear to be in the same hand. All the time signatures also are in a single hand, and I can see no reason why this would not be the hand of the scribe who wrote the clefs. In short, it appears that one scribe copied all the musical elements in the vocal partbooks.

The words and letters within the parts must now be examined to establish whether they were written by the same scribe as the one who copied the notes. Throughout the vocal partbooks the text of the Mass is placed directly underneath the corresponding notes or in close proximity to them. The text must therefore have been copied after the notes. Based upon a like-for-like analysis of the letter formations, it appears that the text of the Mass in the Canto I and III, Alto I, II and III and Bass I, II and III partbooks was copied by a single scribe. The text in the Tenor partbooks looks different: the writing is more angular and the 's' of 'eleison' is much larger and not joined to the following 'o', as in all the other partbooks; there are too many similar instances throughout the Mass for all of them to be listed. In addition, however, the scribal indication for a repeated section of text also shows that the text hand of the Tenor partbooks differs from that elsewhere. In all the partbooks except the Tenor I, II III and Canto II, textual repetition is indicated by two diagonal lines ascending from left to right, with two dots above and below; in the Tenor partbooks, however, repetition is

indicated by a straighter single line with rounded corners and only one dot above and beneath. In the Canto II partbook textual repetition is indicated by 'ij' – the Roman number ii – preceded and followed by a dot.

Although the letter formations in the Canto II partbook are remarkably similar to those in the majority of the partbooks, several differences in spelling also point to the work of a separate scribe. In the Canto II partbook one finds 'Sabbaoth', whereas in all the other partbooks the word appears with only one 'b'. Furthermore, in the Canto II partbook (only) the word 'Baptisma' is spelt with a double 's'. Thus the picture that emerges from this study of the Mass text is that, whilst a single copyist completed the musical elements of the vocal partbooks, at least three scribes were responsible for the words. Does a study of the head letters that begin each section of the Mass support this conclusion?

The formation of the head letters is often more ornate than that of the Mass text, and their stylised but standard nature makes it difficult to ascertain the number of scribes involved. The head letters were clearly not pre-drawn: if they had been, they would probably have been copied on to the same stave of each page; this would have caused notes to be bunched together towards the end of a movement, in order to fit, or given rise to large gaps and empty staves where voices do not participate. That this does not happen in the *Missa a Tre Chori* supports the theory that the head letters were supplied at the same time as, or shortly after, the notes, possibly by the scribe responsible for the text. Once again the head letters of the Tenor partbooks are slightly different. The scribe responsible for the copying of these letters did not place as great an emphasis on them: they are not as bold nor as large as the majority of the head letters in the other vocal partbooks. There are occasional errors in the copying of these letters: on page two of the Canto I partbook an ornate 'P' ('Patrem') was written at the beginning

of staff three where the 'Gloria' begins. The scribe realised the error, and tried to correct and change the letter to 'E' (for 'Et in terra').

The vocal names of several of the partbooks are faded and it is not always possible to analyse the handwriting. Once again the titles of the Tenor partbooks stand out as being different from the rest of the parts. The Tenor scribe's treatment of the 'Imo' indication is different in that the 'I' clearly visible in all the other partbooks resembles the 'T' of Tenore. A comparison of the letter formations of the title and the text of the Mass reveals that the hand that supplied the title also copied the Mass text.

The overall conclusion, therefore, is that the vocal partbooks of the *Missa a Tre Chori* were completed by three scribes. One scribe supplied all the musical notation in the parts. The same scribe probably supplied the textual material (the words of the Mass, head letters, title) in all the partbooks except the Canto II and Tenor I, II and III, where it was supplied by two further scribes.

INSTRUMENTAL PARTBOOKS

The notes in the Violin partbooks were copied in their entirety by one scribe. Although the note formations are very similar to those of the vocal partbooks, several differences lead me to believe that this scribe is not the same as the one that copied the notes of the vocal partbooks. In the Violin partbooks the beaming of quavers and semiquavers is much straighter and the stems frequently cross the beam line. Minims are notated with their stem at the side of the note-head rather than in the centre, as in the vocal partbooks. Semibreves in the Violin parts are often copied as incomplete circles, a practice not found in the vocal parts. The notation of breves is also different. The Violin parts have two vertical lines before and after the two horizontal lines, whereas the vocal partbooks have only one line before and after. Finally, the copying of the time

signatures is different. In the Violin parts *alla breve* is indicated in places where a proportional instruction is given in the vocal parts. The scribe that copied the notes of the Violin partbooks probably supplied the head letters, which are markedly different to those in the vocal parts.

The Viola partbooks are uniform in character and seem to have been copied in their entirety by one scribe. All the characteristics of the Violin partbooks are present, suggesting that only one scribe was responsible for the Violin and Viola parts. The C clefs of the Viola parts can be compared with those in the vocal partbooks, and yet again differences emerge. In the vocal partbooks the scribe does not join the third and fourth horizontal lines of the clef together by means of the vertical from the end of line three. In the Viola partbooks the scribe does join these lines together. The head letters of the Viola parts are the work of the same scribe as those in the Violin parts, only a little smaller.

The Cornetti and the Clarini partbooks are so similar that they were probably copied by one scribe. This is the same scribe who was responsible for all the instrumental partbooks discussed so far. This is further supported by the Trombone partbooks, which appear to have been copied by the same scribe as all the instrumental parts so far discussed. Comparing the bass clef of the Trombone III partbook with that of the vocal Bass parts reveals that the instrumental scribe did not copy the vocal partbooks. The copying of the bass clef in the Trombone III partbook is markedly different to that in the Bass partbooks. Also of note in the Trombone III partbooks is the copying error on page three, where the copyist has omitted to copy a number of bars. Having noticed this error, he wrote 'N.B.' above the bar and then copied the missing bars on the staff below. This correction is in the same hand as the rest of the partbook.

The instrument name is found in the top right-hand corner on the first page of each of the partbooks. All of the instrumental names appear to have been copied by the one scribe and it seems likely that this is the same scribe that completed the notes in all the instrumental partbooks.

CONTINUO PARTBOOKS

The notes in the Violone and Organ I partbooks were copied by one hand, but this is not a hand that can be found elsewhere in the partbooks of the *Missa a Tre Chori*. The scribe who copied the second Organ partbook of the Kremsmünster set seems to be the same as the one who copied the notes in the vocal partbooks. Firstly, the bass clef of the Organ II partbook is the same as the bass clefs in all three of the Bass partbooks. However, the copying of the bass clef in the Violone and Organ I partbooks is different: whereas the Organ II partbook has a clef with two vertical lines, the Violone and Organ I clef has only one. The semicircle that begins the clef has a different orientation in the continuo partbooks: it points downwards in the Violone and Organ I partbooks, but to the left in the Organ II partbook. Secondly, the time signatures of the second Organ partbook are the same as those of the three Bass partbooks. However, once again signatures in the Violone and Organ I parts are different. In the three Bass and Organ II partbooks the Kyrie begins with a proportional sign, whereas the Violone and Organ I have ‘C’.

All the verbal material found on the Violone and Organ I partbooks, including the title and figuring, is uniform, suggesting that it was copied by one and the same scribe. It is possible that both the notation and the text of these books were supplied by

just one scribe. Again the text of the second Organ partbook is in a different hand to that of the previous two continuo partbooks. The second Organ partbook contains far more figures than Organ I and even more than the Violone, which is virtually unfigured. The figures and dynamic markings found in the Organ II part are in a different hand to those of the other two continuo partbooks.

The head letters of the Violone and Organo I partbook are identical and likely to have been copied by just one scribe. However, the head letters of Organo II are by a different scribe. It is impossible to say whether one scribe copied both the notes and the text, but it seems likely.

Both the Violone and Organ I partbooks contain errors. The first Organ partbook contains an error on page five which is crossed out and corrected on the staff below. This correction is in hand of the main copyist and must have been corrected at the time of copying. The second organ part is copied far more carefully with a marked concern for clarity.

CONCLUSION

The Kremsmünster partbooks of the *Missa a Tre Chori* are the work of at least five scribes. All the notes, clefs and time signatures in the vocal partbooks were copied by one scribe. This scribe was possibly responsible also for the bulk of the verbal text in the vocal partbooks, with the exception of Tenor I, II and III and Canto II, which were completed by two separate scribes. Thus the vocal partbooks are the work of at least three scribes; if one of the text scribes did not also copy the notation, the total number of scribes involved was four.

The partbooks for instruments other than continuo were copied in their entirety by just one scribe, and this was not the scribe who copied the notation in the vocal parts. The continuo partbooks were copied by two scribes: the first completed the Violone and Organ I partbooks, the second the Organ II part. The scribe of the Organ II partbook also copied the notation in the vocal partbooks. If the copyist of the Organ II and the vocal parts did not supply the text in the majority of the vocal partbooks, a total of six copyists were responsible for the surviving manuscripts.

The Kremsmünster partbooks are evidently an amalgamation of two separate sets, one represented by the Violone and Organ I partbooks, the other by all the others. Both of these sets must have been prepared from another source, perhaps an autograph. It is possible, given the poorer quality of the Violone and Organ I partbooks, that the second set was copied to replace the other one, which would therefore have been earlier and worn out. In this case, the *Missa a Tre Chori* would never have had more than one Organ part.

Missa / à 3. Chori à 27 part./
3. Canti, / 3. Alti, / 3. Tenori, / 3. Bassi, / 2. Violini, / 3. Viole, / 2. Cornetti, / 3.
Tromboni, /
2. Clarini,/
con /
Organo e Violone. /
del Sign. Casparo Kerl.

EDITORIAL METHODS

The aim of this edition is to present *Missa a Tre Chori* by J.C Kerll in a manner that is faithful to the composer's intentions whilst providing a score that is suitable for modern performance. This edition is prepared from the twenty-seven extant partbooks of J. C. Kerll's *Missa a Tre Chori* held in Austria at the Kremsmünster Benediktiner-Stift Musikarchiv. The completion of an edition solely from partbooks can often be problematic. However, the set for this Mass was copied with care and attention: all the parts are extremely accurate, with only occasional errors.

The uniform layout of this edition aims to aid both performance and study. On each page every voice or instrument is assigned a stave, even if that part remains silent throughout. The order of parts in this edition is in accordance with modern convention. However, to transmit the performance directions of the source in the 'miserere' sections of the Gloria and the Agnus Dei the Clarino staves on pages 114-5, 119 and 192-3 of this edition have been removed. The brass appear at the top of the score, followed by strings, the three choirs with editorially supplied brackets and finally the basso continuo. Kerll often selected certain instruments to double a particular choir. This practice is not consistent throughout and therefore the modern convention of score layout appears to be more appropriate.

In this edition the Italian part names as listed on the title page have been retained, whilst the standardised movement titles of the Mass have been editorially supplied. The Violone and Organo parts have been copied on to one staff, as they are exactly the same throughout the mass. The bass figures have been transcribed as they appear in the Organo II partbook. Editorial additions and figuring suggestions are supplied in square brackets. Differences between the basso continuo parts, such as

figuring, pitch or duration of notes and solo-ripieno markings are recorded in the Critical Notes. Finally, the nature of the continuo realisation has been left to the performer.

The performing forces are generally indicated in the source with 's' and 'r' indications. Solo and Ripieno markings are inserted throughout this edition and instances of editorial suggestion are supplied in square brackets.

The original metres of the source have been retained, whilst remnants of the Renaissance system of perfection and imperfection have been modernised with the original readings recorded in the Critical Notes. For example the 'Osanna' section of the Sanctus is in 6/4 in the source: the minim is perfect and thus comprises three crotchet beats. The copyists of the partbooks assumed that the performers would know that in this tactus the minim is perfect and hence we do not find the expected dots that occur throughout the rest of the mass. With a modern score and performance we cannot make this assumption. Consequently, in this modern edition several of the minim and minim rests require dots that are not given in the source. In this instance, the discrepancies are recorded in the Critical Notes. Throughout the remainder of the mass the minim remains imperfect with the accepted convention of an added dot if it is to count for three crotchet beats.

The modernisation of beaming in both the vocal and instrumental parts has been carried out tacitly. The end of each movement of the Mass is marked with thick double bar lines in accordance with modern practice, whilst the end of sections within each movement of the mass are marked with thin double bar lines. The barring of the source has been standardised in accordance with the time signature. In the instances that lack a time signature I have aimed to supply the signature that renders the most faithful representation of the composers intentions.

All the obsolete clefs of the source have been changed to facilitate modern performance. The C1, C3 and C4 clefs of the Canto, Alto and Tenor parts have been changed to the treble and transposed treble clef in accordance with modern practice. The C3 clef is retained for Viola II as it continues to be used in modern performance. The C4 clef of Viola III has been changed to the standard C3 clef to aid clarity whilst the C1 clef of Viola I has been altered to the C3. Trombone II retains the C4 clef whilst Trombone I has been altered from C3 to C4 for the purpose of clarity. The obsolete clefs of the Violone and Organo parts have been modernised. In sections of Basso seguente the C1 and C3 clefs have been altered to the Treble clef, whilst the C4 clef has been changed to the Bass clef. The source contains no key signatures, a practice that has been retained in this edition.

The one tempo marking in the source, the Adagio that occurs in Organ II at bar 97 of the Gloria, is retained. This marking is not an indication of the performing tempo but a warning to the performer not to hurry the smaller note values. I have supplied tempo equivalence markings in square brackets for instances of changes of meter from duple to triple time.

Accidentals are added, removed or changed tacitly if they are a result of the conversion from baroque to modern notation. In baroque notation the bar line has no significance. A chromatic inflection only remains in force if the note is repeated without interruption, even across one or more bar lines. In the modern system a bar line cancels any previous chromatic inflection. The baroque system applies a number of licences. For example, a short rest is often not counted as an interruption, and neither is the octave displacement of a note. In both instances the chromatic inflection would

continue, although not notated. Finally, in sections of passagework accidentals are often missing, although they remain in force. In this edition these licenses have been treated as mistakes: they have been corrected, and the source reading appears in the Critical Notes.

In the source a flat is used to lower by a semitone a note that had been sharpened. In this edition such flats are tacitly replaced by naturals. Square brackets are inserted throughout the Mass to indicate the addition of editorial accidentals. If an accidental is missing in the baroque notation of the source and is redundant in modern use, owing to a chromatic inflection at an earlier point within a bar, no editorial intervention is indicated but the original reading is recorded in the Critical Notes.

The source uses abbreviated dynamic markings sparingly. Only the three ‘miserere’ sections of the Gloria and the Agnus Dei contain *forte* and *piano* markings. The present edition retains these dynamic markings in accordance with contemporary editorial practice. This edition does not provide any editorial suggestions concerning dynamics.

The source uses slurs mainly to indicate the extension of a syllable due to a melisma. This practice is inconsistent. In this edition all these slurs have been removed in accordance with editorial convention.

The underlaid text has been standardised with spelling, punctuation and capitalisation, according to the *Liber Usualis*. The changes to punctuation and capitalisation as a result of textural repetition are supplied tacitly. The completion of missing text is supplied in square brackets, the addition of the missing text has been justified by analogy to the other vocal parts. Where symbols such as *ij* appear in the source, denoting the repetition of text, this edition supplies the text in italic type.

When the pitch or duration of a note differs in this edition from the source, the original source reading is recorded in the Critical Notes below. Differences in the duration of rests are treated in the same manner. Any corrections that appear in the source itself are also recorded in the Critical Notes. Ligatures are indicated in the score by way of closed horizontal brackets. Instances of colouration are highlighted with open horizontal brackets.

Notes on Performance

The *Missa a Tre Chori* should be performed with two singers to a part. The soloists are to be taken from the choral forces and are not stand alone parts. The work consists of three choirs that should be spatially separated throughout the performing space. Kerll appears to suggest that Choir I should be positioned to the right of the performing space. It seems likely that choir II would be on the left with choir III positioned towards the centre. In seventeenth-century performance these choirs would either be positioned on specially erected platforms at the bottom of the nave or in balconies. If we look at the Kusel engraving (See Facsimile 2) the instruments are placed alongside the singers. Therefore the Trombones and Violins should be positioned within the proximity of choir I, Cornetti with the voices of choir II and finally Violas and Clarini with choir III. The Violone should be placed on the floor of the church near to the conductor.

Although the nature of the continuo realisation has been left to the performer, the style should follow those of Kerll's keyboard works contained in his *Modulatio Organica*.⁷

⁷ Several editions of Kerll's keyboard works have been published. Perhaps the most authoritative is: Johann C. Kerll, 'Sämtliche Werke für Tasteninstrumente', John O'Donnell ed. *Diletto musicale* (Vienna: Doblinger, 1994)



CRITICAL NOTES

This section contains readings in the source that are not retained in this edition. The parts are referred to by the following abbreviations:

A = Alto	Ct = Cornetto	Va = Viola
B = Basso	O = Organo	V = Violin
C = Canto	T = Tenore	Vne = Violone
Cl = Clarino	Tr = Trombone	

The pitches of the notes are recorded according to the Helmholtz system.


Kyrie




<u>Bar</u>	<u>Part</u>	<u>Source Reading</u>
1	All voices/ O2	Metre written as 
6	A1,B2	Note 1: dotted.
9	C3	Note 4: e''
23	C2	Note 6: without #.
23	A2	Note 5: appears as d'.
23	All voices/ instruments	Notated as 2 breves with a fermata.
25	All voices/ O2	Metre written as 
26	B2	Note 8: without #.
27	B1	Notes 4,8: without #
34	C2	Note 10: without #.
37	B1	Note 4: without #.
38	B2	Note 5: without #.

<u>Bar</u>	<u>Part</u>	<u>Source Reading</u>
43	B2	Note 6: without #.
44	C3	Missing semibreve rest.
48	C1,B1,B3 Vne,O1,O2	Notated as 2 breves with a fermata.
56	C2	Notes 2 and 3: breves
60	Vne	Notes 1-2: notated only as 'i' meaning a repeat of the previous bar.
79	B2	Note 1: a
85	Va1	Note 1: without dot.
94	B1	Notes 1 and 2: g
94	All Continuo	Note 1: g
96	C1,C2,C3 A2	Note 1 and 2: breves with a fermata.

The following bars of the Violone are unfigured: 28-32, 35-44, 46-47.

Gloria


<u>Bar</u>	<u>Part</u>	<u>Source Reading</u>
1	All voices/ O2	Metre written as 
5-6	A1	Words read 'pax hominibus'.
15	Ct2	Note 6: b'.
15	Tr3	Note 6 : f.
17	Vne	Note 2: Soli marking written above.
19	Vl,O1,O2	Note 1: Figuring above is 7 6.
25	A2	Notated with an additional two bars rest.



<u>Bar</u>	<u>Part</u>	<u>Source Reading</u>
30	All voices/ O2	Metre written as 
35	V1	Originally written as f #, corrected in source to d
37	V2	Note 4: #.
38	C3	word setting reads Christe
52	B1	Words read 'Jesu'.
68	A2	Notes 1-2: minim followed by a semibreve.
70	C2	Note 2 written as b'.
70	Tr3	minim a followed by semibreve E.
71	Ct1	Notes 2-3: semiquavers.
79-81	B3	Words read 'Deus Rex Coelestis'.
87	T1	Note 3: d'
93	All voices/ O2	Metre written as 
97-100	C2	All notes: two tied minims.
99	A2	Note 1 without b .
101-102	C1,C2,C3 V2,Va1,Ct2	Note 1: breve.
108	V2	Note 2: a'.
113	All voices/ O2	Metre written as 
115	C3	Crotchet rest at the beginning of the bar is smudged.



<u>Bar</u>	<u>Part</u>	<u>Source Reading</u>
119	O2	Note 3: with dot.
127-128	C1,C2,C3 V2,Va1,Ct2	All notes: breves.
140	A1	Note 1: without dot.
141	A1	Note 3: without #.
145	B2	Note 2: G.
146	B1	As above.
149	T3	Note 5: two tied crochets.
163	A2	Note 8: without #.
169	T3	Note 4: a.
187	All vocal and instrumental parts.	Note 1-2: breves with a fermata.

The following bars of the Violone are unfigured: 12, 49, 51, 63-64, 67, 70-71, 74, 76, 78, 80, 95-96, 102, 107, 113-116, 118-122, 128, 141, 149-150, 156, 162, 167, 172.
The following bars of Organ I are unfigured: 12, 67, 71.

Credo

<u>Bar</u>	<u>Part</u>	<u>Source Reading</u>
1	All voices/ O2	Metre written as 
1	Vne	Without ripieno marking.
3	Vne	Without solo marking.
7	Vne	Without ripieno marking.
12	Vne	Bar is missing.

<u>Bar</u>	<u>Part</u>	<u>Source Reading</u>
15	Va3	Crotchet rest written as a quaver rest.
20	Vne, O1	Without solo marking.
26	C3	Notes 2,3: dotted quaver tied to a semiquaver.
28	C3	Notes 3, 6: with #.
29	C3	Notes 2, 3: dotted quaver tied to a semiquaver.
32	O1	Note 1: crotchet
36	Vne, O1	Without ripieno marking.
38	Ct2	Note 1: with #.
41	Ct2	One bar rest is missing.
42	C1	Beat 1: smudged in manuscript.
49	C2	Note 3: e'
57	A2	Note 2: e'
84-90	O1	Seven bars are crossed out and corrected on the stave below.
92	All voices/ O2	Metre written as 
97	Vne,O1,O2	Without solo marking
101	Vne	Without ripieno marking.
107	Va2	Note 6: without #.
107	Tr1	Note 5: without #.
108	C1	Note 1: breve.
109	B1,B2,B3 O2	Metre written as 

<u>Bar</u>	<u>Part</u>	<u>Source Reading</u>
129	Tr2	Note 1: b
136-137	V2	Stave is illegible.
154	All voices/ O2	Metre written as 
168	Vne	Without ripieno marking.
170	V1	Beat 3: two quavers c'' and g'' that are crossed out and replaced with a crotchet rest.
173	C2	Note 1: quaver.
181	O1,O2	Note 1: figuring 4 3 written above.
183	Vne	Without ripieno marking.
185	Tr1	Note 3: without #.
187	T3	Note 1: quaver.
187	T3	Note 6 without #.
193	V1	Notes 1,2: two minims beamed together.
193	Va3	Notes 2,3: quavers.
194	All voices/ O2	Metre written as 
196	B1	Crotchet rest written as a quaver rest.
197	B1	Note 1: semiquaver
197	All Continuo	Note 1: g
203	A2	Note 2: b' #.
206-208	T2	Missing rests.
209	V1	Note 3: b'.


<u>Bar</u>	<u>Part</u>	<u>Source Reading</u>
222	O1	Note 1: without #.
227	Ct2	Note 5: without #.
233	Va1	Note 2: two tied minims.
239	B1	Notes 1,2: black minim followed by a black semibreve.
240	Tr1	Note 1: minim tied to a crotchet.
241	All vocal and instrumental parts	Note 1: two tied breves.

The following bars of the Violone are unfigured: 11, 15, 18-19, 22, 26, 28, 30-35, 38, 41, 45-47, 51-52, 58, 60, 63-64, 66, 68-69, 74-75, 80-81, 84, 86, 88, 90, 92, 98-100, 106-107, 110, 112, 113, 118, 121-124, 127-129, 132-134, 147, 152-153, 156, 158, 160-161, 163, 165, 167, 177, 179, 184, 187, 189, 196-197, 199-201, 203, 205, 210-211, 216. The following bars of Organ I are unfigured: 30, 32-34, 84, 86, 88, 90, 92, 98, 134.

Sanctus

Due to proportional notation the following bars of the source contain undotted minim rests:

b.33,T1: b.36,C1: b.37,T1: b.39,A2: b.40,B2: b.42,V2: b.43, C2,T2,Ct1: b.44, Cl1,Tr1:
b.46,C2,A2,T2:
b.48, C3,A3,T3,B3,Va1,Va2,Va3: b.49, C2,A2,T2,B2: b.51,
C3,A3,T3,B3,Va1,Va2,Va3:
b.53,C1,C2,A1,B1,Ct1,Ct2: b.55,Cl1: b.56,Cl2: b.56, C1,A1,T1,B1:
b.57, C1,C3,A1,A3,T1,T3,B1,B3,VA1,Va2,Va3: b.59, C2, C3,A2,
A3,T2,T3,B3,Va1,Va2,Va3:
b.60, C3,A3,T3,B3,Va1,Va2,Va3,Cl1,Tr1,Tr2,Tr3: b.61,C2,A2,T2,B2,Cl1:
b.62,C1,C2,A1,A2,T1,T2,B1,B2,Ct1,Ct2: b.64,T2,Tr1:

<u>Bar</u>	<u>Part</u>	<u>Source Reading</u>
1	All voices/ O2	Metre written as 
1	T1	Indication is for solo voices.
1	Va1	Written with two breve rests.


<u>Bar</u>	<u>Part</u>	<u>Source Reading</u>
9	Vne	Note 3 written as f'.
10	T3	Note 7: without #.
13	Vne	Note 1 without b
16	O2	Figuring 4 #.
23	A3	Note 2: g'
26	O1,O2 Vne	Figures in this bar read 4 3
29	Cl1	Note 4: without #.
40	Vne	Tenor clef written at the beginning of the bar.
42	T3	Note 3: two tied minims.
49	Vne	Note 3: without dot.
51	T1	Last note is missing.
58	Ct2	Without one bars rest.
58	C3	Note 3: without dot.
58-62	Tr3	Originally omitted by copyist, who noted his error with an N.B above bar 57 and copied bars 58-62 on a separate staff below.
63	C1	Note 4: c'
58	B2	Missing a dotted minim rest.
59	B2	Missing a dotted minim rest.
65	C3,Vne	Dotted minim tied to a minim.
65	O1,O2	Written as two dotted minims tied together.
65	Va3	Note 4: two crotchets
66	C1,C2,C3,A1 A2,T1,T2,T3 B1,B2,B3,V1 V2,Va1,Va2, Va3,Ct1,Ct2, Cl1,Cl2,Tr1,Tr2 Tr3,Vne,O1,O2	Written as two tied breves.

66 A3 Written as four tied breves

The following bars of the Violone are all unfigured: 5, 7, 9, 11-14, 16, 26-27, 31, 34-37, 41-42, 46-51, 53, 56, 58-59, 61.

The following bars of Organ I are unfigured: 37, 48

Agnus Dei

<u>Bar</u>	<u>Part</u>	<u>Source Reading</u>
1	All voices/ O2	Metre written as 
1	Va3	Missing one breve rest.
1	O2	Bar begins with Tenor Clef.
15	Tr2	Note 3 obscured by a smudge
15-16	C1,C2,C3 V2,Va1,Ct2	All notes are breves.
16	O1,O2	Figuring above the stave is 3 4 3.
17	T2	Without semibreve rest.
18	Vne	Bar is without solo marking.
28	O1	Without ripieno marking.
30	B2	Note 3: with dot.
33	Tr2, T3, Vla3	Note 6: without #.
44	Tr1	Notes 6,7: c' to b
46-47	C1,C2,C3 A1,A2,A3 T1,T2,V1 V2,Va1,Va2 Va3,Ct1,Ct2 Cl1,Tr1,Tr2,Tr3	Written as two breves.

<u>Bar</u>	<u>Part</u>	<u>Source Reading</u>
46-47	Vne,O1	Written as three breves.
46-47	T3,B1,B2,B3 Cl2	Written as four breves.
46-47	O2	Written as five breves.

The following bars of the Violone are unfigured: 2, 5, 8-10, 16, 19, 22, 24-27, 30, 34, 39, 44-45.

The following bars of Organ I are unfigured: 2, 5, 19.